WEDGWOOD TRIO

By

METEYARD

Reprinted By

BUTEN MUSEUM
OF WEDGWOOD

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WEDGWOOD TRIO
BY METEYARD

THREE BOOKS BY ELIZA METEYARD
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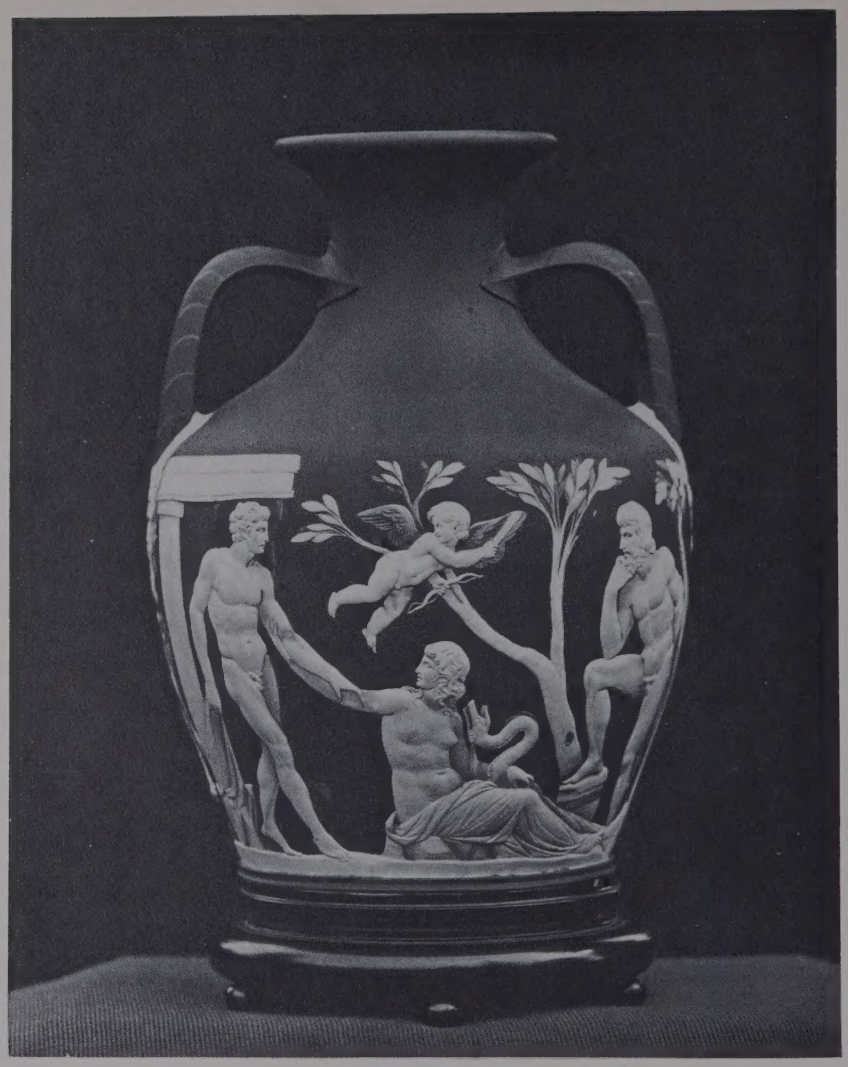

Extract from Mr. Wedgwood's account of the Portland Vase.

I HAVE now the pleasure to find that my imitation of this vase, after a strict comparison with the original, has given perfect satisfaction to the most distinguished artists and amateurs in Britain.

But for the satisfaction of those also who cannot have an opportunity of making such comparison themselves, I have thought it necessary to have the *accuracy* of the copy authenticated in the fullest manner, and have been honoured with testimonials for that purpose, by the noble possessor of the vase itself, his Grace the DUKE of PORTLAND,—by Sir JOSEPH BANKS, Bart. President of the Royal Society,—by the EARL of LEICESTER, President of the Society of Antiquaries,—and by Sir JOSHUA REYNOLDS, President of the Royal Academy of Arts. The latter is pleased to say that he "can venture to declare it a correct and faithful imitation, "both in regard to the general effect, and the most minute detail "of the parts." (Signed) J. REYNOLDS."

Lincoln's Inn Fields, 15th June, 1790.

FRONTISPIECE.

PORTLAND or Barberini Vase, as copied by Wedgwood. Black jasper; white reliefs. Height, 10 inches; greatest diameter, $7\frac{1}{4}$ inches. The example here given was considered by Wedgwood his finest copy of the great original. As such it was shown at the chief Continental courts, by his second son and Mr. Byerley, in the summer of 1791; and, on their return, it was kept as the show-vase at the rooms in Greek Street, Soho, and afterwards in York Street, St. James's Square. Here, upon the closing of the London warehouse in 1829, it was sold to Mr. Tulk, the well-known friend of Flaxman, and father of the present possessor.

The original vase is supposed to have been manufactured in the glass works of Alexandria at their best period. Brought thence to Rome, it was used as a receptacle for the ashes of the funeral pyre, as it was found enclosed in a sarcophagus of excellent workmanship, and this in a sepulchral chamber beneath a mound of earth, called Monte del Grano, about three miles from Rome, on the road to the ancient Tusculum. The discovery was made between the years 1623 and 1644, during the pontificate of Urban VIII. (Barberini). An inscription on the sarcophagus, which was otherwise covered with fine bas-reliefs, showed it to have been dedicated to the memory of the Emperor Alexander Severus, and his mother, Julia Mamæa, both of whom were killed, in the year 235, during a revolt in Germany. The vase, in height 10 inches, was deposited in the library of the Barberini family, and the sarcophagus in the Museum of the Capitol. The material of which the former is composed was, by Montfauçon and others, conjectured to be a precious stone, but Wedgwood's examination proved it to be formed of glass; the ground being a dark blue, so nearly approaching black, as to appear to be of that colour, except when held in a strong light. The white bas-reliefs are of glass or paste, the material having been fused on in a mass, and then cut out by the skill and patience of the gem engraver. The subjects of these bas-reliefs, as also the age and place of production of the vase, are points so wholly unknown as to be still open to conjecture and criticism. With respect to the first, critics have differed. They have been generally considered to bear reference to the Eleusinian mysteries; but one of the most learned critics of our own day, whose works on Gems are known to every artist, scholar, and man of taste, considers that one of the groups represents Peleus approaching Thetis. At best the vase must ever remain what Erasmus Darwin termed it, "Portland's mystic urn." Wedgwood valued the copy represented at £200.—*Tulk Collection.*

"Competition for cheapness rather than for excellence, a desire of selling much in a little time, without a due regard to the taste and quality of the productions, is a most frequent and certain cause of rapid decay both to the fine arts and to manufactures; but that if purchasers should at any time, under the fallacious appearance of saving, prefer *mediocrity*, it would then be impossible for artists or manufacturers to pay the necessary attention to excellence, and consequently to keep up, much less to improve, the quality of their works.

"It is obvious, that all works must bear a *price* in proportion to the skill, the time, the expense, and the risk, attending the invention and execution of them. Pieces which, for these reasons, bear a high price, and are therefore by many called *dear*, are in general, when justly estimated, the *cheapest*, and attended with less profit to the maker than those which are *called* cheap."—*Extract from* WEDGWOOD'S CATALOGUE.

"If the day shall ever come, when England shall be as eminent in true taste as she is now in economy of production, my belief is that that result will probably be due to no other single man in so great a degree as Wedgwood.

* * * * *

"I submit, however, that, considering all which England has done in the sphere of pure beauty on the one side, and in the sphere of cheap and useful manufacture on the other, it not only is needless, but it would be irrational, to suppose that she lies under any radical or incurable incapacity for excelling also in that intermediate sphere, where the two join hands, and where Wedgwood gained the distinctions which have made him illustrious. I do not think that Wedgwood should be regarded as a strange phenomenon, no more native to us and ours than a meteoric stone from heaven; as a happy accident, without example, and without return. Rare indeed is the appearance of such men in the history of industry: single it may, perhaps, have been among ourselves, for whatever the merits of others, yet I for one should scruple to place any of them in the same class with Wedgwood; no one is like him, no one, it may almost be said, is even second to him:

'Nec viget quicquam simile aut secundum;'

but the line on which he moved is a line on which every one, engaged in manufacture of whatever branch, may move after him and like him. And as it is the wisdom of man universally to watch against his besetting errors, and to strengthen himself in his weakest points, so it is the study and following of Wedgwood and of Wedgwood's principles, which may confidently be recommended to our producers as the specific cure for the specific weakness of English industry. Of imagination, fancy, taste, of the highest cultivation in all its forms, this great nation has abundance. Of industry, skill, perseverance, mechanical contrivance, it has a yet larger stock, which overflows our narrow bounds and floods the world. The one great want is, to bring these two groups of qualities harmoniously together; and this was the peculiar excellence of Wedgwood; his excellence, peculiar in such a degree as to give his name a place above every other, so far as I know, in the history of British industry, and remarkable, and entitled to fame, even in the history of the industry of the world."—*Speech of the Right Hon. W. E. Gladstone at Burslem, Oct.* 26, 1863.

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WEDGWOOD AND HIS WORKS.

A SELECTION OF HIS PLAQUES, CAMEOS,

MEDALLIONS, VASES, ETC.

FROM THE DESIGNS OF FLAXMAN AND OTHERS.

REPRODUCED IN PERMANENT PHOTOGRAPHY BY

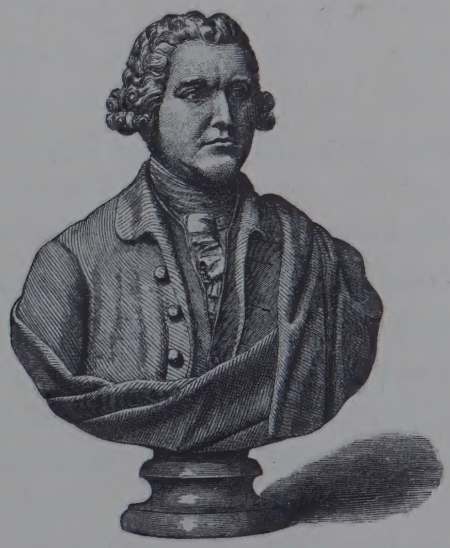
THE AUTOTYPE PROCESS.

WITH A SKETCH OF HIS LIFE AND THE PROGRESS OF HIS

FINE-ART MANUFACTURES,

BY ELIZA METEYARD,

AUTHOR OF "THE LIFE OF WEDGWOOD," ETC.



LONDON:

BELL AND DALDY, YORK STREET,

COVENT GARDEN

1873

PREFACE.

THE vast improvement of English ornamental pottery in recent years, the consideration that the works of its greatest master, Josiah Wedgwood, in their finest and largest portion, lie hidden from public gaze and understanding in private collections, and the earnest desire to advance the culture of artistic taste, were the motives which led to the preparation of this work. In these representations, culled from the finest assemblages of Wedgwood's fine-art productions, the connoisseur and student have all but the very objects themselves before them; for Nature, through that most beautiful of modern artistic processes, the autotype, has been the faultless limner.

Should this volume meet with encouragement, its publishers will have much pleasure in representing still further objects, from very many other private collections, placed most generously at my disposal. Our great object being not only to inform and please the connoisseur, but to incite, as well as lead the artist and modeller towards those realms of artistic truth, originality, and fancy, which lie open to all those, who despising to be mere copyists, have the courage to labour and aspire.

For myself, I can truly say I have had the greatest delight in the preparation of this work. I only regret that limited space has necessitated brevity, both as regards Wedgwood's memoir, and the descriptions of the Illustrations; yet I think some facts, hitherto unknown, will be found in both. Simultaneously with this volume, will be issued a Catalogue of Wedgwood's manufactures, with illustrations, printed from the last edition published by himself, and in the spring I hope to place before the public, "A Handbook for Collectors of Wedgwood-ware," to be followed by a popular edition of the Life of the great artist. For this I have collected much new material. Profiting by the opinions of my many critics, and instructed by experience, I hope to make it a biography alike suitable to the artist and to the general reader. This may, or may not close my labours in the direction of the potter's beautiful art, though there is another artistic field on which I am preparing to enter, and to which all my tastes and inclinations lead.

E. M.

December, 1872.

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PRIAM BEGGING THE BODY OF HIS SON HECTOR.

WEDGWOOD AND HIS WORKS.

IN their higher forms the productions of the arts like the predictions and discoveries of science have, in all ages, been in advance of prevalent culture. By the few—men endowed by nature or enriched by education and travel—such works were appreciated and understood; but, till the processes of civilisation had had long effect, it was scarcely possible, except in rare cases of great natural taste, that ordinary minds could derive from what was beautiful in form and chaste in decoration, other than a mere momentary pleasure of sight, if even so much as that. Of the purification of ideas, the exaltation of thought, the new and exquisite conceptions involved in ideal interpretations of nature there was not even a suggestion, and thus artistic productions of the highest class have been chiefly attractive to the eclectic few. When, from any cause, the patronage of that few ceased the art either died out or was so little exercised as to speedily fall into degeneracy and decay. Yet, where the beautiful objects were preserved, even though partially, the day of revival and renewed appreciation came, most probably in increased degree, for the acquired mental habitudes impress themselves on man's organisation with sufficient force and permanence to occasion their transmission to the offspring as inborn tendencies to similar tastes and similar modes of thought. And thus whilst the mere technical and productive

knowledge of art cannot necessarily descend from one generation to another, an increased aptitude, either for art generally or some particular branch of it, may be inherited, and the acquired habitudes produced by the intellectual culture of a generation or an age become a second nature to those who follow.

A remarkable case of this kind is that of Wedgwood's ornamental productions. They were, at the time of their appearance, so admired and sought for, chiefly by the aristocratic class, that this patronage passed into a fashion. It lasted but little beyond the generation which witnessed the beginning and perfection of these marvels of the potter's art; for taste and culture were not, as yet, sufficiently advanced and general for their merits to be understood except by the esoteric few; and social, economical and political causes all soon combined to bring about their disuse and comparative oblivion. Their manufacture gradually declined if it did not wholly cease; and even, in such specimens of it as survived, inferiority became so marked, as to repel those who recollected the productions of earlier years. These, which were already classic objects, were enshrined in the collections and cabinets of the majority of their first purchasers, and of a few who, endowed with taste, preserved what they had become possessed of or collected. But this was the exception rather than the rule. Unfortunately with works of fine art as with too many other things, the neglect of fashion tends to carelessness and destruction, and there is reason to fear that many of Wedgwood's finest works, neither cared for nor understood, perished or were lost sight of, during the earlier portion of the present century; especially in the case of the intaglios, cameos, medallions and smaller busts and plaques. But some classes of subjects had been produced in large numbers, and their residue is fortunately still considerable. Wedgwood sent many of his finest works to foreign countries; and of recent years inquiries and research in Italy, Russia and Holland, have added many most choice and beautiful objects to our various collections. The specimens from Holland have in especial been carefully preserved.

The wider and more general culture of the last forty years, increased facilities for continental travel, training in art schools, international exhibitions, the institution of art museums, and the illustration of newspapers and books have together brought public taste to its present improved condition. Under the influence of this higher and more permanently receptive state of culture, appre-

ciation of the works of Wedgwood has had complete revival. Their admirers, no longer a dilettante few, are to be found in the utmost variety of social position. Wherever there is a due amount of cultivation combined with taste, they are admired and sought for, not so much for the reason that they are beautiful or national, as that they exemplify many of the best principles of pure and ideal art. Some account of the life of the great potter, with the analysis of the several Catalogues of these beautiful works, which are here attempted, may in a measure serve to show the progressive steps by which perfection was reached, and give aid in apportioning many of the subjects to their respective modellers and artists. The photographic illustrations appended will prove that no vain boast was made when Wedgwood wrote to his friend just a hundred years ago, "These things want only time and scarcity to make them worth anything." The self assertion of genius is not always realized; and this one example will effect its highest purpose should it tend to the expression and realization of others which may bear still greater and more permanent connexion with originality of artistic design and perfection of detail and workmanship.

The English during all the stages of their national progress have shown undoubted aptitude for the arts; especially those of architecture and sculpture. Thousands of documents which would have thrown light upon the subject perished at the Reformation; but those preserved convincingly prove that as regards the constructive and decorative arts, England has owed more to native than to foreign talent. Continental ecclesiastics in some cases suggested and drew the plan of an abbey or a great cathedral. Monks who had learned somewhat of geometry and mechanics in the schools of Rome and Lombardy, at times directed the works. When an emergency occurred or structural difficulties were more than usual, a body of travelling masons would be summoned and remain till the difficulties were overcome. Occasionally figures in marble or stone—a tomb or an altar, were the work of Italian sculptors. All else was native to the soil; and the exquisite tracery, the floriation, the groining, the angelic winged heads, the grotesque masks and faces which still enrich our great cathedrals, were the work of sculptors and masons bearing English names. Not a few of our cathedrals were begun and finished by English prelates. Wells Cathedral, which with the exception of two of its tombs, those of Edward the Confessor and Henry III., is essentially

English in its architecture and sculptures, was finished in 1242, during the episcopacy of Joceline Troteman, an Englishman, and two years after the birth of Cimabue, the restorer of painting in Italy. During the long and prosperous reign of Edward III. architecture, sculpture and painting greatly flourished. Magnificent buildings were raised and others were improved and adorned. St. Stephen's Chapel, Westminster, was built in this reign and the sculptors and painters, whose names are preserved, were Englishmen. The tombs and monuments of that and the next period were equally indebted for their beauty to native talent. Nothing of a like kind done in Italy at that date excels the monument of Richard Beauchamp, Earl of Warwick, raised in 1439. Of this the mason was Thomas Essex, the sculptor and founder, William Austin, of London. The Lady Chapel of Westminster Abbey, built by Henry VII. to receive his tomb, contained within and without three thousand statues. Torrigiano, an Italian artist, was employed upon the tomb; but he had no concern with the building or the statues with which it was embellished. They were native productions, for the artists, painters, sculptors, founders bore English names, and the figures still remaining are remarkable for their natural simplicity and the grandeur of character and drapery. Innumerable similar instances may still be seen in our cathedrals, churches, colleges and even civic buildings, of the great employment and estimation of the arts, especially sculpture, in this kingdom prior to the Reformation. In no period has artistic ability been wanting in the people but only circumstances favourable to its culture and development. The wrecks which still remain from the prodigious destructions which succeeded each other from the reign of Henry VIII. to that of Charles II. prove, says Flaxman in his lectures, "that from the time Nicolo and John Pisano restored sculpture in Italy soon after the year 1200, and before the birth of Cimabue, the Italian restorer of painting, to the reign of Henry VII. we have works of sculpture done in England, in some cases possibly by English artists, in other and most important instances, certainly by Englishmen whose names are on record, and whose works may be compared with those of the best Italian artists of the same times."

It must not be supposed that the arts of architecture and sculpture stand alone in this estimate. In the first period, metal work, artistic designs in stained glass and wood-carvings were imported from Italy and the Netherlands;

but, in the fourteenth and fifteenth centuries, England, in these particulars could rely on native talent. In pottery, so far as it was yet applied to flat surfaces, she held her own from the beginning. The decorations in relief on the Norman pitchers and other vessels, if rude, often betokened originality and taste; and after the commingling of the races and two centuries of training in the monastic pot-works, the beauty of English tile-work and its peculiar adaptation to the necessities of the Gothic style, became extraordinary. While the potters of the valley of the Po, true to the style of the Renaissance, in its airy lightness, its conventional forms, its softer and more subdued tones of colour, were decorating the outer façades and interiors of churches as well as campaniles and walls of houses with tiling and works in terra cotta of unsurpassed grace and beauty, the English, culminating in their skill as tile-wrights, covered the floors of cathedral, church and abbey with pavements which, whether considered in relation to richness of colour, keeping of effect, or durability, are miracles of art. The shadows of the mightiest and most majestic groined roofs, recessed arches, pillars and long descending aisles were, in a measure, chased away by the splendid hues on which they fell. Knights in armour, heraldic bearings and saintly emblems, oftenest depicted in the finest and richest yellow tinted clays, made in certain lights these floors seem as though paved with gold; and this was markedly the case in the splendid abbeys of Chertsey and Westminster. Other colours were likewise employed; much black, less brown and white, and a little dark blue; these in turn often increasing and enriching the many hues of the stained windows which towered above. Occasionally, as in more recessed places, tile-work in relief was employed; its designs, such as plants and leaves conventionally treated, were of extreme beauty; but these tiles were not popular on account of their tendency to harbour dirt. Each great abbey and monastery had its tile-factory; and, from the results preserved to us, we may presume that its direction was not only able, but embodied the best manipulative skill and the best chemical and artistic knowledge of the time. Majolica ware was the outgrowth of tile-work; and in turn improved and beautified that which, in an artistic light, it far transcended. Though the culinary and domestic usages of the Middle Ages called for little of the potter's art, except pipkins, pitchers and crocks, and with these each district was, generally speaking, supplied by its local handicraftsmen, the monastic tile-wrights seem at times

to have varied their labours by making grotesque pottery, by decorating pitchers and dishes with gaudy reliefs, and by the manufacture of small figures, chiefly religious caricatures, such as obese friars and dishevelled nuns. These were usually formed in coloured clays, or in white clay, which they painted. This class of figures is frequently mentioned in the Wills and Inventories of the fifteenth and sixteenth centuries; and by being thus made objects of testamentary bequeathment, they were undoubtedly highly prized. The fragments of such various vessels and figures have been usually found on the sites or in the neighbourhood of religious houses, as instanced in the abbeys of Fountain's and Bury St. Edmund's and the priory of Lewes. But no perfect figures have come down to our time; not even those of a far more artistic and in some cases spiritual character; though rarely found fragments have given proof that such had been modelled in clay. For all objects of this character perished in the hundred and thirty years which lay between the Reformation and Restoration; a period in which ignorance and fanaticism combined, despoiled the whole land of the fruits of centuries of intelligent labour and skill. For as Puritanism gathered strength, art died; and if men were paid so much a day to destroy the finest sculptures and paintings in cathedrals and churches it was not likely that more domestic objects would be spared; in fact, their beauty and grace, whether the result of native or foreign talent, made destruction more certain. And these things took place in an age when the culture of the true principles of art first became possible. The discovery of the art of printing was bearing fruit, anatomy and mathematics were studied and linear perspective had been in a manner perfected. Could the reforms necessary to political and personal liberty and spiritual freedom have been effected without iconoclastic violence and wanton destruction more indicative of a nation of savages than civilized men, could the abbeys and their magnificent libraries have been preserved and put to worthy use, could all which was ornamental in the land have been slowly and intelligently severed from an association with religious worship, improvements in the decorative arts might have been anticipated by at least two centuries. The reign of Elizabeth and the age of Shakespeare might have added to their roll of immortal names those of great painters, sculptors and potters. English works in terra cotta might have rivalled those of Lombardy; and familiarity with the porcelain of the

East, which during the reigns of Queen Elizabeth and James I. was brought into this country in sufficient quantities to serve some of the purposes of banquets and refections, would have probably stimulated and led to search for the materials of which it was made. Some fine specimens of the domestic architecture of the reigns of James I. and Charles I. are still extant, but the times were not favourable to any true revival of the decorative arts. The civil and religious liberties of the nation were at stake, and till these were vindicated and secured there existed neither the leisure nor the wealth so necessary to the well-being of the arts. Charles I. had the tastes of a scholar and an artist, and he gathered together a gallery of pictures worthy of a king; but his lack of moral principle and his tyrannous political creed soon overshadowed the good effects which, in happier times, might have arisen from his patronage of painting and sculpture. Yet native talent was not absent, though it existed under shadow, for some monumental figures of great merit were executed during his reign. Through the period of the civil wars and of the Commonwealth religious fanaticism prevailed, and of this the sole object was to destroy rather than create; and with the exception of a few portraits and some admirable miniatures by a native painter named Oliver, none of the arts which connect themselves with grace and refinement could be said to have had an existence. But the Restoration came, the fanatic spirit was rendered comparatively powerless, and a new and extraordinary era was begun; an era which connecting, for the first time in the ages of the world, the principles of art with those of utility, was to prove in a marked degree the force, originality and prolificness of native talent.

Very early in the history of this country the little hamlets into which, for the most part, the great territorial manors were divided, took their names from some accident of situation, some characteristic of climate and production, or the personal designation of those whose dwellings they were. Thus, when the Lyme, the great woodland of Cheshire and north-western Staffordshire, fell beneath the axe, and little aggregations of cottages were formed here and there on the bleak but picturesque waste, there, as elsewhere, each became known by some characteristic of situation, or by the name of its settlers. Burslem was so named from its situation in the woodlands; and the adjacent manor of Tunstall, embraced amongst other hamlets, that of Wedgwood. It

was a very small place, indeed; its area covering scarcely five hundred acres. It took its name, as so many other places in the district, from the great woods; *silvæ infinitæ continuæ*—is Camden's phrase. The name was originally spelt Weggewode, the Anglo-Saxon for a wayside wood. Thomas de Weggewode was headborough of his hamlet in 1370, and his race being sturdy and industrious, spread themselves north, and settling in the beautiful country around Leek, acquired considerable property by marriage; raising thereby their position from freeholders to that of gentlemen. Of these, one Richard Wedgwood, of Mole, had a son named Gilbert, who, born in 1588, married one of the two daughters and coheiresses of Thomas Burslem, a gentleman whose ancestors had resided at Dale Hall, in Burslem, in good repute for many generations. The young couple settled in Burslem in about 1612, on some portion of the ancestral property; though not in the ancient hall or manor house, which being probably dilapidated, was pulled down a few years later. Six or more children sprang from this marriage; and the property being chiefly in land, which descended to the heir, the patrimony of the rest could have been but small. It is therefore probable that two of the sons took up the trade of potters. Of this there is certainty in the next generation; for four if not five sons of these two brothers became eventually potters of much skill; being settled here and there about the little township of Burslem, on property which for the most part had belonged to their grandmother's estate. Their births ranged from 1654 to 1666. If, therefore, two or more of them became masters for themselves in early life, it was at a period when the trade was instinct with vitality, and the demand for improved goods was increasing every day. Indeed, the profits of this trade lured men from other vocations; for one of these grandsons of Gilbert Wedgwood seems to have studied medicine and even to have practised surgery, for he was known as Dr. Thomas Wedgwood; but the profits of the healing craft were but small in those days, especially in little country villages, and he eventually gave up surgery for pot-making. Yet his training proved of the utmost service—for he became renowned as a skilful chemist; and by his various improvements, especially in glazes, and by being among the first of the masters to employ modellers, he greatly aided in the general improvements then taking place.

Another Thomas Wedgwood, of this third generation, settled on a part of

the ancestral property surrounding the parish church, then a most primitive place, situated amidst fields and strips of unenclosed moorland. Here he built if not his cottage, the few sheds and ovens necessary to his trade. The glebe-land fields lay opposite the door, a turfy hilly lane sloped up into the town, a little public-house stood midway, and in this the cratemen chaffered with the potter for his wares, whilst their panniered asses grazed up and down. This Thomas Wedgwood, the first settler in the churchyard works and the grand-father of Josiah Wedgwood, made black and mottled ware, and employing six men and four boys, derived a profit of about sixteen shillings a week from his business. But he had no rent to pay, taxes were few, living very cheap, for nearly every master-potter in the position of Thomas Wedgwood, had a cow and sheep grazing on the adjacent waste, a pig in the sty, and a croft or two full of rye and barley, bread being generally made at that time of the former. He married while young and had a large family. Of this his eldest son Thomas married while still younger, namely, at the age of twenty, Mary Stringer, daughter of a minister ejected from the Church of England, under the Act of Uniformity passed soon after the Restoration. She appears from the evidence of her husband's will to have possessed some little property, for it was secured to her as a marriage portion; and she was fairly educated, for her signature in 1744 to her son's indentures was far better than was that of many a titled lady of those days. The young couple settled for a time in the centre of the little town of Burslem; the husband carrying on a pot-work of his own, and making a higher style of goods than his father did; namely, white and moulded ware. A very numerous family grew rapidly around him; many of his elder children being older than his younger brothers and sisters. The date of the death of the elder Thomas Wedgwood is uncertain; beyond the fact that it occurred some time between 1715 and 1730. Soon after it took place his heir and successor, Thomas Wedgwood, removed to the Churchyard Works, and here it was that on July 7, 1730, his thirteenth and last child was born, Josiah Wedgwood, the most celebrated of English potters.

When Dr. Plot made his visit into Staffordshire many years previous, it is said, to 1786, at which date he published his "Natural History" of that county, it is not likely that the information he gathered in a brief and cursory visit approached anything like the real facts. We all know that history of every

kind, either omits or overcolours much which appertains to veritable fact; and we now well know that a good deal lay behind, when he was told that the chief manufacture of Burslem and its neighbourhood lay in butter-pots, and when he was permitted to see some of the coarser processes, as those of mixing, slapping, and banging clay, the throwing of rude vessels, and the painting of them with gaudy colours derived from ochre, red lead, and clay. These were no more than the degenerate and fast dying-out processes of the artistic tile-wrights of the Middle Ages. From time immemorial the potters had been a secretive race; carefully concealing from their rivals in the trade their respective processes, and forbidding the entry of all strangers into their works. A good deal, therefore, was at the rear of the little Plot has recorded. If even it was smoky in its hue, one kind or more of white ware was made, coloured reliefs were applied, and foliation about the spouts and handles of jugs and cups was not uncommon. There was progress; and as the seventeenth century drew to a close, its rapidity was marked in every department of the craft. The increasing use of tea and coffee called for such necessary vessels as cups, saucers and teapots. A gradual improvement in the style of living and in cookery, and an increase and greater variety of edibles brought to table, as in the case of vegetables and foreign fruits, made continuous demand upon the potter's skill. It was bravely met, and energy and industry were to be seen everywhere. One potter discovered that salt made an excellent and far superior glaze to lead ore; another mixed the native clays and produced a rude stone-ware. In 1690 some German potters of the name of Elers, lured by the fame of the ductility and variety of the clays of Staffordshire, settled themselves in a secluded farm-house, near Burslem, and there with as much secresy as vigilance and precaution could ensure, used with improved methods the delicate red clay found in the neighbourhood. With this they made all kinds of pretty vessels for the tea-table; such as teapots, piggins for milk, and cups for honey and sugar. The articles were of a fine colour, and usually embossed with a small spray of the tea or other tropical plant. They also by the addition of manganese, produced a fine black ware from the same clay. They improved the salt glaze by employing a superior method, and they used the lathe; but, in spite of all their precautions, their trade secrets were stolen from them by cunning workmen; and their lives were made so miserable by the incessant

curiosity and ill-will of their neighbours, that they gave up their works and left Staffordshire. But the trade was thriving, and the native potters were full of energy and resources. They introduced the whiter clays of Devonshire and Cornwall, first as a dip for their wares, next as ingredients in the body. They discovered the use of calcined flints; and by combining flint with marl and clay, they produced a sort of cream-colour stoneware. Improvements in form and ornamentation kept pace with the rest. Moulds, at first chiefly made of metal, were introduced, and much fancy was displayed in forming basket-work, shell-work, corn and other patterns. The ornaments on some specimens were made by pressing bits of clay into moulds, and these after being well smoothed on the surface and edges, were extracted and fixed on the sides of the vessel by slip. Some of these moulds were of brass, others of clay. In some instances these ornaments were coloured blue by dusting them with dry smalts or zaffre. Figures were applied in relief, some being white, others black; and thus originated the methods of imitating cameos, medallions and bas-reliefs. Various other kinds of ornamental wares were made in imitation of tortoise-shell, agate, and leaves of various shades of green, with streaks such as we see on melons and other fruits. The markings and colours of a few vegetables, such as cauliflowers, were also copied.

Little is known, perhaps there was little worth preserving, of the childhood of Josiah Wedgwood. He came of a worthy English stock, which had been accustomed, for some centuries at least, to all the comfort and independence then to be secured in the simple life of freeholders. For two generations, if not three, the craft he was destined to pursue had been followed with skill, especially by his father; and inheriting the result of this in an increased degree, in him it culminated in genius. He was as much born a potter as Reynolds a painter and Flaxman a sculptor. His home was one of simple plenty and warmth. On Sunday his father sat in the best pew in the adjacent parish church, of which he was churchwarden; and when need of any kind arose it could be met by the savings of labour, or from the resources arising from the possession of houses, land and stock. It must have been moreover a cheerful home, for it was crowded with merry childhood; and numberless relations were spread over the adjacent village and its hamlets in patriarchal fashion. After a probation in the nearest dame-school, he accom-

panied his brothers and sisters a daily journey of four miles, there and back, across the fields, to Newcastle; where, in a small tenement built on a bank by the parish churchyard and adjacent to the Unitarian chapel, one John or Thomas Blount kept school. He was a pedagogue of fame and a worthy man; his scholars being noted for writing a good bold hand and for ciphering well. The schoolhouse remains; though what was the schoolroom is now divided into two by a partition wall. The ancient, much worn brick floor, the quaint fireplace in a corner, the small square casemented window looking forth on to the churchyard wall, the little dreary strip of playground, and sideways to the chapel, are yet much in the same state as when some hundred and thirty-four years ago the children of Thomas Wedgwood, the Burslem potter, went to and fro. In the chapel it is not unlikely their maternal grandfather Stringer had preached, as he had been a dissenter; and towards the close of the reign of Charles II. and early in that of James II. in spite of the severity of the Acts passed against Nonconformists, chapels in various districts of the north-western counties were built for public worship by the Unitarians. At the time of Josiah Wedgwood's apprenticeship, or a little subsequently, his future brother-in-law, the Rev. William Willet preached here, and so continued to do till within a short time of his death in 1778. He was a man possessed of great natural taste for science, particularly optics; and to his honour it must be remembered that he was the first to instil in the illustrious Priestley a love of experiment and abstract study. There was considerable difference in their years; but Priestley, whilst a very young man, teaching and preaching at Nantwich in Cheshire, often spent a day at Newcastle with his scientific friend, and there communed with him in relation to those abstract studies which both loved so well.

In June 1739 Josiah Wedgwood lost his father, who died after a very brief illness. On his deathbed the latter made his will, leaving by it to his eldest son Thomas, also a potter, and then twenty-three years of age, the possession of his estates. His wife was secured in her marriage settlement with gift of all household goods; and on the estate was laid the support of his six youngest children, who also, on coming of age, were each to receive a legacy of £20.

After this untimely death of his father Josiah Wedgwood did not remain long at school; if even he went again. In those days apprenticeship began

early and the acquirement of reading and writing was considered education sufficient for boys who were to be engaged in trade; and, in this particular one of a potter, it was especially thought necessary that training should begin early, in order that those following it should acquire dexterity of hand in throwing, and accuracy of eye and judgment in relation to form. He was therefore when about ten or eleven years of age put to work in the sheds adjacent to his home, and here one John Fletcher, an old workman who died in 1816, remembered making balls for Richard and Josiah Wedgwood, who sat each at a throwing bench in the two corners of a small room; throwing being the art of forming vessels upon the potter's wheel from balls of clay previously weighed. The elder brother Thomas Wedgwood made, as it seems, much ordinary white ware for exportation; and such would necessarily include circular vessels of many kinds.

But the small-pox broke out in the adjacent village, and reaching the Churchyard Works laid prostrate several of Mary Wedgwood's younger children. Josiah took the disease in its worst form and long lay very ill. At length, slowly recovering, except for a certain lameness and weakness in his right knee, he was on the 11th day of November, 1744, placed apprentice for five years to his brother Thomas Wedgwood, who still carried on the Churchyard Works, though probably residing in the adjacent village, as he was at this date married. The usual term of apprenticeship being seven years, we may reasonably conclude that prior initiation and service had been taken into consideration in this abridgment. Of the five years which followed we know little beyond the fact, that the young potter was soon compelled by the painful state of his knee to give up his place on the thrower's bench and restrict his work to those branches which required less bodily action. He was thus to be seen for weeks together, seated with his leg raised upon a rest, whilst he modelled, moulded, made designs, and compounded bodies and glazes; his ambition being, as his knowledge and years increased, to improve the excellence, and consequently sale of the wares produced in his brother's works. But Thomas Wedgwood was an easy, indolent, commonplace man, of tolerable estate and further considerable expectancies; one of those ordinary men who take life as it is and leave the world neither better nor worse than they found it.

As already said, the wife of Gilbert Wedgwood who settled in Burslem

about 1612, had an only sister, a co-heiress like herself. This lady married a gentleman of the name of Colclough and settled with him in a pleasant country-house forming part of her inheritance, known as the Overhouse, Burslem. It was in those days surrounded by fields, gardens and homestead; but Catherine Colclough's only child and heir died whilst young, and thus her own and her husband's property descended to the eldest of those four or five brothers and cousins who first, as with any certainty we know, took up the trade of potters. This John Wedgwood, for such was his name, settled at the Overhouse and made his pot-work on ground adjacent. A puzzle jug of his manufacture, with his name and the date 1691 is to be seen in the Museum of Practical Geology, Jermyn Street. He died in 1705, leaving an only daughter named Catherine. She married, whilst young, a cousin named Richard Wedgwood; but he died at an early date, as did also the only offspring of the marriage, a son, whilst still a minor. Catherine Wedgwood was twice again a wife and widow, and deriving property from both husbands, who had been gentlemen of good estate, she was, whilst Josiah Wedgwood was passing through his apprenticeship and afterwards, settled at the Overhouse in good style, keeping her man-servant and her two maids; and by what we can gather from her will, taking a most kindly interest in the wellbeing of the widow and children at the Churchyard Works. To this lady's property, Thomas Wedgwood, the eldest brother of Josiah was heir.

For some time after his apprenticeship was at an end, Josiah appears to have continued with his brother. But finding constant opposition to his plans for improving the character of the goods produced, and enlarging the business, he entered into an engagement with one John Harrison, a tradesman of Newcastle, who had invested money in a pot-work at Cliff Bank, near Stoke, belonging to a potter named Thomas Alders. As the latter made only the commonest goods, and was no great master of his craft, they took, with a view to improving their business, young Wedgwood as partner and manager. This happened in 1751 or early in 1752, and soon a marked improvement was seen. Sales and consequently profits increased; but unmindful of their young partner's labours, and his right to share in the benefits arising therefrom, they displayed a most offensive greed, with the ultimate result that he threw up his partnership, at the expiration of less than two years. He was not long

idle, for Thomas Whieldon, a very able and worthy man, and one of the first potters of his time, wanted active assistance, and with him young Wedgwood entered into partnership. Whieldon had built up his business like many others, on small beginnings. His work was chiefly of an ornamental character. He made snuff-boxes, knife-handles, toys and chimney ornaments, black-glazed tea and coffee pots, candlesticks, pickle-leaves, and tortoiseshell and melon table-plates with ornamented and scalloped edges. He was amongst the first of those who employed modellers; and several youths who afterwards acquired fame in the trade were, at this date, his apprentices. One of the number was Josiah Spode.

Young Wedgwood's local fame must have been, even at this early date, considerable, for upon entering upon this partnership with Whieldon, one of their agreements was to the effect that he should practise for their joint benefit such secret processes as suggestiveness and experiment had already made his; this without any necessity of revealing to others what they were. With a view to perfecting many of his designs, he spent the first six months of his partnership in preparing models, moulds, and other necessary things; his only assistant being a young man who had made some progress in the art of modelling. The first result of this laborious preparation was a new kind of green ware, exquisitely moulded in imitation of leaves, of various sizes, and often twigged. Its rarest speciality was its glaze; which for fineness, brilliancy and colour as yet had never been approached. To a year or two later must be referred his first conception of his after great work, the cameos; and the necessity connected therewith of experimentalising for one or more white bodies in which to model reliefs on coloured grounds. Such body would need ductility in modelling, sharpness of outline when fired, and fineness of colour; and for attaining these effects, his experiments seem to have begun somewhere about 1755, as in writing to Bentley in 1775, in reference to his difficulties with the jasper body, he remarked that it was time perfection was attained, as his experiments for this body had then been in hand twenty years. Till he entered into business for himself, there is no reason to think that Wedgwood made trial pieces for cameos—distinctly as such—but that he applied reliefs to some of Whieldon's smaller and choicer goods there is no matter for doubt. In the varied collection of Mr. Graham, at Cranford, are two small drinking

mugs and a teapot, which are undoubtedly Whieldon-Wedgwood. The latter, which is too angular and flat to be beautiful, is of a very pale grey or grey green colour, as is also one of the mugs. Both are highly glazed. The other mug is of a fine wood brown. Between the angles of the teapot are small leaves in white upon a stem of like colour; while round the upper portions of the mugs is a fine and exquisite border in a creamy white and highly glazed body. Wedgwood must have derived this from some good source; it being a Renaissance interpretation of the *helix* ornament, as seen on the early Greek vases. In the middle, the border separates, and there is delicately poised on the connecting link or tendril, a minute but elegant vase, of a form distinctly cinquecento. Nothing of Whieldon's ornamental work has this character. It was pretty, and often delicate, but it bore no relation, even in a rudimentary form, to fine art.

While thus passing through his two partnerships, young Wedgwood resided at Stoke, in the family of Mr. Daniel Mayer, a substantial draper and mercer of that place, who, with his family, occupied a pleasant garden-house in one of the best parts of the town. But, unfortunately, about the middle period of his Whieldon partnership, he hurt his already injured knee, and for many weeks he was laid by with this, and a prostrating illness which followed. Slowly recovering, though long confined to his room, he turned the lengthened probation to good, by the improvement of his deficient education. He had already striven to this end by incessant diligence, carried often far into the night. But he had now the assistance of an educated friend in his brother-in-law, the Rev. W. Willet, who aided him in his study of optics, geometry, and chemistry; and lent him the best translations then extant of classical authors. Wedgwood never made even the attempt to study the Latin language; though to the reading and acquirements of this period may be traced his first knowledge of classic art, and his conception, that in connexion therewith lay a boundless field for design and imitation. Yet, it was to mineralogy and chemistry that his tastes at that date turned. He ultimately became in some branches as profound a chemist as he was a great potter; for he knew full well, till he could invent new vehicles, through which to represent his manifold conceptions of grace and beauty, he stood as powerless as a painter without canvas and colour, or a sculptor without marble. He therefore, to improve and

ensure his knowledge in the art, copied out with his own hand many of the best chemical works of the time; and these copies are still extant in Scotland.

While his convalescence progressed, he went much to and fro to the Bank House, Newcastle, the residence of his brother-in-law, Willet, and here it was he first saw Priestley, who then resided at Nantwich. A love of science, and kindred opinions in religion and politics, made them eventually life-long friends; and a few years later, when Wedgwood had brought his mortar material to perfection, he supplied gratis, the illustrious philosopher with all those chemical vessels necessary to his varied experiments; Priestley generally sending their outline, as to form, in his letters, where they are still to be seen; an interesting memorial of the scientific tastes, as also of the friendship of two illustrious Englishmen. To this illness of Wedgwood, whilst at Stoke, may be probably referred his first acquaintance with Erasmus Darwin, the poet and physician of Lichfield.

So soon as he had gained sufficient strength, Wedgwood returned to his labours at Fenton, and continued there till the close of the year 1758 or the beginning of 1759. The agreement entered into with Whieldon had reached its limit, and was not renewed. Whieldon was a simple, unostentatious, prudent man. He had already amassed a considerable fortune by his ordinary trade, and he appears to have been unwilling to enter into the speculations of his young and sanguine partner. If the latter had in any way opened to him his visions as to the production of works really worthy of being termed *fine art*, it is not unlikely that the former trembled as to his future solvency; so utterly impossible is it for ordinary minds to conceive or recognize those daring and impulsive flights of genius by which great arts or sciences are inaugurated, or great reforms effected.

There exists some difficulty as to the precise date at which Josiah Wedgwood commenced business for himself at Burslem. Further research may settle the question; though the document relating to the hire of the Ivy-house and its small pot-work seems now irrecoverably lost. It was in existence so recently as 1826. Before, however, leaving Stoke, he seems to have entered into various arrangements relative to his future labours, for he engaged the able assistance of his second cousin, Thomas Wedgwood, then a potter in the china works at Worcester. Their agreement bears the date of December 30,

1758, and there is little doubt but that his hire of the Ivy House bears the same, or at least that of Martinmas, the 11th of November preceding. Thomas Wedgwood was to enter upon his labours on the 1st day of May, 1759, and continue them till Martinmas 1765. But the connexion was lifelong, for at the latter date service was changed into partnership; and till his death in 1788, Thomas Wedgwood held an interest in all Josiah Wedgwood's useful, as distinguished from his ornamental productions.

Of those several grandsons of Gilbert Wedgwood who became potters towards the close of the reign of Charles II. or in that of James, was one Aaron, a most skilful man, as were also his sons after him. Two of them, Thomas and John Wedgwood, born respectively in 1703 and 1705, commenced business for themselves, and carried it forward with such untiring industry and skill, that by middle life they were wealthy men. Their father died in 1743, and three years previously they had built themselves a capacious substantial brick-house in the centre of the town, and close upon their works. This house was then the wonder of everybody, and still standing is known to this day as the Big House. Their manufacturing premises having been repeatedly added to, were large, for they carried on an extensive export trade in white and cream-colour goods; but now wishing to retrench their business, they let a small outlying part of these works, and with it an adjacent cottage, which from its being partially covered with ivy, was known as the Ivy House, to their cousin, Josiah Wedgwood, at a rent of £10 per annum. Here in the spring of 1759 he commenced business. His habits being frugal, he had probably saved a little money whilst Whieldon's partner. He had on coming of age received £20 under his father's will. Mrs. Egerton, who died in 1756, left him a legacy of £10, and his eldest brother, who had succeeded to her property, and now resided at the Overhouse, was a comparatively wealthy man. Such were some of his resources, though undoubtedly they were small, wherewith to start a business. But his connexions were good, he was acquainted with all the ordinary outlets and openings of the trade, he had made friends whilst Whieldon's partner, and at that date, one if not two of his brothers, held sinecure posts under Government, lived in London and moved in good society.

He commenced, however, humbly, making such small and choice goods as

were sure to find a ready sale in Birmingham and London. Embossed tiles, pickle-leaves, knife-hafts in imitation of agate and other crystalline stones, plates resembling tortoise-shell and marble, and sugar and honey cups opening in the middle, and so veined and richly coloured as to perfectly represent a fine melon. In his first visit to England, Benjamin Franklin was so charmed by the colour and general beauty of these articles, as to send a pair to Philadelphia to his wife. Young Wedgwood also improved the fine green glaze he had experimentalized for, whilst Whieldon's partner; and it now appeared on elegant dessert services beautifully moulded, veined and streaked so as to perfectly represent various kinds of leaves, as we see them in the flush of spring and summer.

It is a recent discovery, that Wedgwood at this early period, and for some time after, made small figures after the manner of those of Bow. Shepherds and shepherdesses, in groups and singly, children at play, and labourers and artizans at work. These were for ornamenting mantel-shelves, buffets and dressers. In Mr. Mayer's Art Exhibition at Bebington, Cheshire, in the autumn of last year, 1871, was one of these shepherds, very prettily modelled and coloured. The name "Wedgwood," in the large letters of this early time, is unmistakeably stamped on the bottom. The statuette is in the ordinary white body, and is about five inches high; a blue jerkin covers the upper part, and a dead lamb rests on the shoulders. It is altogether a very pretty and choice figure, and no doubt a shepherdess originally paired with it. At this period John Bacon, the afterwards eminent sculptor, modelled this class of subjects for a china work at Lambeth, and there is almost a certainty that Wedgwood employed him in labours of this and other kinds; for the tiles he painted in London seem from Shaw's description to have been identical in pattern with those which Wedgwood ornamented with reliefs at the Ivy House in Burslem.

But this was not truly decorative or classic art, to both of which his somewhat severe taste and ambition led. To ensure the production of works of this character he perceived that capital was necessary, and that this would arise through a general improvement in body, glaze, colour, form and decoration of useful ware connected with the daily purposes of life. The cream-coloured ware had been made in the district since 1725, and it had been

gradually improved both in body and glaze; but many articles were cumbersome, the forms out of proportion and inelegant, and the decorations, speaking generally, were mere rude scratches of various kinds filled in with blue or black. He therefore invented tools of various kinds, took means to improve the lathe, travelled secretly into the south of England and to Liverpool to ensure a good and constant supply of clay, improved what was then known as Greatbach's cream-coloured glaze, made his chief models and drew his own patterns. As his circumstances improved he gradually drew around him the best workmen the district afforded. He also hired others who had worked at Birmingham, Liverpool, Worcester, and Bow. Thus in less than two years from the date of his entering into trade for himself there appeared in the shops of a few London dealers the earliest of those beautiful services known as Wedgwood's cream ware. Nothing of a like kind had been previously seen or even imagined; not only were the items of each dinner and dessert service of a more complete character, stimulating, as it were, to new methods of cookery and to a far larger use of such delicate viands as fruits, jellies, syrups and creams, but the forms were symmetrical, chaste and perfect. Each plate fitted its fellow; dishes nestled into sizes larger or smaller, as though nature had fashioned them. Lids fitted their respective vessels with geometrical precision; their stands might be removed and serve for other purposes. There were spoons and ladles, and mustard pots, and countless other things. Then their weight was that of porcelain, rather than earthenware, their durability great, their colour toned and artistically beautiful, their touch like that of the finest ivory or alabaster. The patterns of these early essays were simple. A brown or blue line; a pale brown or green leaf, strung delicately together by a tendril thread. In some cases the edges of all articles were simply adorned; in others a wheat-ear was embossed, or perforations so made as to simulate the most delicate basket-work. Many services were wholly plain; their beauty of form, glaze, colour, and finish being sufficient for admirers of simple and severe taste. The appearance of these choice goods created a new era in useful art; and the wealthy classes, many of whom were highly educated, had travelled and seen the best work of antique art, eagerly purchased such articles and spread their fame. The gentry of the midland counties soon heard of Wedgwood, and sent orders to Burslem for his wares. From the commence-

ment of his business he had made himself useful to many of them by repairing broken articles, and making matches for their dinner-services of Oriental delft; for up to this period all higher class tables had depended upon importations from India and France. In the one case the goods were costly; in the other always brittle, and mostly warped and crazed.

His business increasing, he hired a second small manufactory, and later, somewhere about 1763, a third, far more capacious, to which was attached a comfortable roomy dwelling-house, with a strip of fore-court and a small garden behind. It was known as the Brick-house Works, and being in the hands of the trustees of a minor was to let for a short period. It stood on the site now occupied by the Wedgwood Institute, and here it was that the great potter commenced his more artistic productions.

Prior to his occupation of the Brick-house Works, known afterwards as the Bell Works, Mr. Wedgwood made the acquaintance of his future partner, Thomas Bentley. Injuring his diseased knee, on his way to Liverpool in the spring of 1762, he was laid up for some weeks at an inn in that town, and in order to relieve the tedium of confinement his able surgeon, Mr. Matthew Turner, introduced to his patient one of his choicest friends, Thomas Bentley, who occupied a good house in Paradise Street, and carried on in connexion with a partner named James Boardman, a large wholesale trade in Manchester goods, which at that date consisted chiefly of woollen cloth, flannel and hosiery. Bentley was a fine, handsome, well-born, well-educated, prosperous man of the same age as Wedgwood, and like him a Whig in politics and a Unitarian in religious creed. A warm and sincere friendship sprung up at once between them; similarity of tastes made them akin, and upon Wedgwood's return to Burslem a most interesting correspondence was begun, which ended only with Bentley's life. A large part of Wedgwood's letters have been preserved; but those of Bentley have, unfortunately, not descended to our time.

On January 25, 1764, Josiah Wedgwood married his distant cousin, Sarah Wedgwood of Spen Green; a place on the borders of Cheshire, not many miles from Burslem. Her father was a wealthy cheese-factor, and brother to John and Thomas Wedgwood, the rich and lately retired potters of the Big House. She had received what in those days was considered a good education, and the union proved in every way a fortunate and happy one.

In the year succeeding (July 1765) Wedgwood received, through the good offices of a daughter of Lord Chetwynd, an order to make a tea-service for Queen Charlotte. It was to be after a given pattern, and the processes connected with it were difficult and the materials costly; but the potter sparing, as customary, no pains with his work, the result was exquisite and gave the greatest pleasure to the Royal Lady. Patronage followed, orders were given for table services in cream ware, which was thenceforth styled Queen's Ware; and patterns being submitted to royal inspection, the King, after his customary taste in most things, chose one which was plain, the Queen another ribbed on the edges. Wedgwood now received the title of Potter to the Queen; and on the occasion of the birth of her next child, the Duke of York, he presented her Majesty with a caudle set of much beauty, which was graciously accepted. From this period to the end of his life specimens of all his choicest and finest goods were, before they were seen by the public, invariably sent to Court.

It has been already said that in the spring of 1765 Wedgwood held a room or two at a house in which his brother lodged in Cateaton Street, Aldermanbury, for the reception of "red engined tea-pots" and other improved goods from Staffordshire. Not long after, the necessity of a London warehouse for the sale of goods was suggested in this way by one of the local aristocracy. "Dr. Swan," wrote Wedgwood to his brother John, July 29, 1765, "dined with L^{d} Gower this week; after dinner your Bro^{r} Joss^{s} Pot works were the subject of conversation for some time, the Cream colour services in particular. I believe it was his L^{d}ship said that nothing of the sort could excel them for a fine glaze, &c." In a letter of a few days later this point is again referred to. "I just hinted to you that cream colour ware was a subject of conversation at L^{d} Gowers Table. Among other things his L^{d}sh^{p} said that the late L^{d} Bolingbroke collected all the various modeled earthenware he could in France which were bro^{t} over to England & that it wo^{d} be worth my while to go to London on purpose to see it—As his L^{d}ship was so kind to mention a thing of that sort at his table I day say he w^{d} give me a proper introduction for that purpose & this will be one inducement for my coming to London.—I am to wait upon his L^{d}ship at Trentham this week & hope the Duke of Bridgewater will be there, when you shall hear further from me." At the distance of little more than a week we hear of a visit to the Brick-house Works: "I have just had

the honour of the D. of Marlbr°, L^d^ Gower, L^d^ Spencer, & others at my works—They have bo^t^ some things & seem'd much entertain'd and pleas'd. —The Gent^n^ abovement'^d^ wonder I have not a wareh° in Lond^n^ where patt^ns^ of all sorts I make may be seen."

The result of this and other comments in letters was, that soon after rooms were taken in the house of a shoemaker in Charles Street, Grosvenor Square, over which presided a clerk named Cox, sent purposely from Staffordshire. Here goods were shown, orders received, and hither came, from almost every hall and country house in England, and often Scotland, the letters of hospitable squires, titled dames, and illiterate housekeepers, in relation to those services, the poorest fragments of which we now so highly prize.

But at no late date these rooms and the service of one clerk were found wholly inadequate for the necessities of a trade which grew day by day. Accordingly, in the spring of 1768 Wedgwood hired a large shop and premises at the top of St. Martin's Lane, facing Newport Street, and there in the August of the same year he opened the new warehouse with a large show of fine goods; the royal arms re-gilt and placed conspicuously above the door, indicating the highest patronage.

Even prior to commencing business for himself Wedgwood perceived, as his father and many other manufacturers had done previously, that the means of internal communication must be improved before the staple trade of northern Staffordshire could have any true development. The roads of the Pottery district, as elsewhere all over the county, were as bad as they could possibly be; the chief highways founderous in the extreme; bye-roads and lanes all but impassable. Seeing at length this necessity for improvement, the inhabitants of the Potteries presented in 1762 a Petition to Parliament, in relation to a road which ran quite through their district, giving access both to Liverpool and the Cheshire salt-works. The Act was passed and the road improved; but it was soon seen that speedier and easier means for the carriage of materials and manufactured goods were needed. The Duke of Bridgewater had already proved by experiment the practicability and advantages of Inland Navigation; and thus a subscription was entered into for uniting the rivers Trent and Mersey by a canal. The scheme had been suggested years previously. The great engineer Brindley was employed to make the necessary

surveys, and upon his Report that a Canal connecting the two rivers was practicable, an application was made to Parliament; and in 1765 an Act for constructing the same was obtained. The work was begun July 26, 1766, and finished in May, 1777; in which interval Brindley, worn out with incessant anxiety and fatigue, had breathed his last. From the first Wedgwood was most enthusiastic in pushing the canal scheme. He subscribed largely, was Treasurer to the Committee, and for his long, noble and unwearied services he refused recompense of any kind. Before the Bill was passed he visited and tried his powers of persuasion with a large number of the reluctant landowners of Cheshire and Staffordshire; he wrote numberless letters, gave his evidence before Parliamentary Committees, and with his own hand raised the first sod of this important and memorable work. Indirectly, as directly, his reward was great. His public spirit and patriotism secured him friends in all directions. He was seen to be a man capable of conducting and controlling large and important schemes for the benefit of his country; and the prejudices which at that day existed against those who held other than commonly received views in religion and politics vanished in his genial presence. This intercourse with men of rank and standing, many of whom had travelled, were highly educated, and the possessors of works of art, proved often of importance; and odd as it may sound, there can be little doubt but that the business and success of the Trent and Mersey Navigation helped greatly, if indirectly, the establishment and progress of Wedgwood's ornamental art.

But this ceaseless work of body and mind led to the return of suffering in his injured knee, and with it other and more serious symptoms. He had for some time foreseen that he must submit to the amputation of his diseased limb, if he wished to insure health and life, or to personally superintend his manufactory in all its varied details. He therefore on May the 28th, 1768, had his right leg cut off just below the knee; the operation taking place in the presence of Mr. Bentley and two surgeons. At that date anæsthetics were unknown; but he bore the operation with manly fortitude. He would not be assisted or have the operation hidden from his view; but seated in his chair underwent it without a shrink or a groan. Its success was thus announced at the close of an invoice of cream ware, by Peter Swift, Wedgwood's chief clerk to the "house" in Newport Street. "Mr. Wedgwood has this day had

his leg taken of (*sic*) and is as well as can be expected after such an execution." A few days later he added, "I have now the pleasure to acquaint you that Mr. Wedgwood Continues in a good way, his Leg was opened on Thursday for the first time, and both the surgeons said it could not possibly be better, and he has every good symptom, so that we have the greatest hopes of a perfect cure." Through the care of his physician and surgeons, and the tender ministrations of his wife, and friend Bentley, Wedgwood rapidly recovered, and was soon able to add a postscript to a letter Bentley wrote for him on June 13th, to Cox, the London clerk. "This is the first time I have set pen to paper, except to sign my name, since the surgeons laid their hands on me, but I hope I shall be able to continue writing a little now I have begun again: my surgeon has given me an invitation to dine with him at N. Castle this day fortnight, which I hope to be able to accept."

During this critical illness the interest excited was great. In London Lord Cathcart, the Russian ambassador, Lord Bessborough, the Duke of Bedford, the Duke of Marlborough, the Hon. Miss Chetwynd at Buckingham House, Sir William Meredith, Sir George Savillé, called at, or sent daily to Charles Street, for the latest account of Wedgwood's condition. The local gentry and others were equally solicitous. This proves that his great ability as an artistic potter, and his public services, were already known and recognized.

From the period of his marriage, and more particularly since Royal and aristocratic patronage had added so largely to his business, Wedgwood had been desirous of purchasing in Burslem, or its vicinity, an estate on which he could build a manufactory equal to his increasing trade, where he should have scope for the productive effects he contemplated, and where he could fittingly enter upon a more organised system of details than had hitherto been possible in his works. His friend, Mr. Boulton, at Soho, had already introduced this organisation with the best possible results; and Mr. Wedgwood saw to what account it might be turned in his own establishments. Land had become trebled in value in and about Burslem during the preceding twenty years. Manufacturers and owners were as unwilling to let on lengthened lease as to sell; and those works, which on rare occasions came into the market for sale or hire, were wholly inadequate to his purpose. It was, therefore, with gratulation that he heard of an estate lying on the banks of the intended

canal, and within two miles both of Burslem and Newcastle which was likely to be sold. After much weary negotiation with its owner, an aged lady of the name of Ashenhurst, its purchase was portionally effected, and early possession stipulated upon payment of a life interest. It was of considerable extent, part of it occupying a high and lengthened ridge overlooking the valley leading to Newcastle. This, as Wedgwood well knew, offered great capabilities for decorative effects, both in building, planting, and landscape gardening; whilst in the valley below stretched out many acres of level surface, on which could be erected a manufactory on an extensive scale, and the necessary appendage of official and workmen's dwellings.

In this business relating to the purchase of the estate, known afterwards as Etruria, Bentley, as in all other things, was duly informed and consulted. "I have now bo^{t}. the Estate I mention'd to you, for which I am to pay £3,000 at Michaelmas next," wrote Wedgwood to his friend; and a few weeks later, upon his return to Burslem, after one of his frequent visits to Liverpool, he thus invited him: "My Sally says your *fat sides* require a good deal of shakeing, & wo^{d} recommend a journey on *horseback* not in the Coach, to Burslem, & is half angry with me for coming home without you, but your last letter hath brought her into a little better temper, as she expects the pleasure of not only seeing you here in a little time, but likewise a jant to Liverpool in consequence of your visit; besides she will not fix upon a spot for either house or Gardens, no, nor even the Stables till you have viewed & given your opinion of the premises; so now my dear Sir, you are invited to the Ridge-house Estate in quality of a Brown,[1] & this may remove my only objection to seeing you here, I mean your takeing so long a journey to so little purpose. Ten Guineas if I remember right is the price of a single call, with or without the advantage of his direction, to make a Lawn & piece of Water here, Cut down that wood & plant it there, level that rising ground & raise yonder valley, &c. &c. But for ten times the business, fifty miles rideing, & a hundred times the genius, why we must expect to be sure to pay accordingly. One thing further permit me to mention, that we shall be affronted with a short visit, but very thankfull for a long one, so pray settle your

[1] Alluding to the celebrated landscape gardener of the day.

business accordingly before you mount your Rosinante, & as a salvo or quietus to your Conscience for the loss of so much time, which I know to be very squeamish, & am glad it is so, on these occasions, tell the troublesome sprite, that as our connections are to become extensive in the Potting business, it is absolutely necessary you sh[d] visit the manufacture, see what is going forw[d] there, make your bargains accordingly, & lend your assistance towards its further improvement. Tell him y[r] fr[d] Wedgwood hath some pretty things laid up for you, which he cannot sell without your first seeing them, & I hope he may be prevail'd upon to let you spend a fortn[t] or so in this neighbourhood." Bentley paid his visit, and the days of it were filled up by business and pleasure. There was the canal, engine-turning, antiquities, exports of ware to the colonies, supplies of clay from new sources, and countless schemes for the future to discuss. Wedgwood displayed the "pretty things" he had promised; and long autumnal noons were spent amidst the gorsy uplands of the Ridge House, in planning the future Etruria. In rough detail, the whole was set out during this visit, though various modifications were subsequently effected.

Soon after his first acquaintanceship with Wedgwood, Bentley had added an export trade in earthenware to his other business, and his orders were often considerable. His ability as a merchant being thus shown, some idea of his removal from Liverpool seems to have occurred to his friend. In the spring of 1766, Bentley's mercantile transactions had still further increased, chiefly through the export of earthenware to the American Colonies and West India Islands; his calls upon the Burslem warehouse were considerable, and his business was in fact undergoing a rapid transformation from one of general merchandise into that of earthenware alone. "I am extremely happy," wrote Wedgwood to him, "in the thoughts of haveing our connections increase in any way & the pleasure will grow in proportion as those connections can be made more agreeable or advantageous to you; & as you are to be a Pot merch[t], you may rest assured that in everything I can make a purchase, you shall be enabled to serve your friends to the utmost of their wishes; so take in orders for anything this country produces & in what way, you think fit, but whole Crates will certainly be attended with least trouble. With respect to commission or profitt upon the goods you sell I shall very readily conform to any

plan, you may have determin'd upon; or if you have not settled that matter, I wo[d] make a proposal, a very simple one to you, respecting this new branch of Trade betwixt us; which is, that whatever goods I purchase to send you, we divide the proffit upon them Equally betwixt us, which is to pay you for the trouble of selling & me for that of buying in the goods; & for the goods of my own manufacture I allow you 10 P C[t] Comm[n] as before; & I hope by this plan a trade may be struck out worth our attending to . . . . . I sho[d] be glad to have your thoughts upon this business when convenient. On Thursday you may expect another cargoe of cream colour & perhaps a little green & Gold for hot Climates, with some pretty things for the Ladys who honour you with their company. . . . . I have only one objection to sending you a sortment of vases, which is that they wo[d] very probably some of them travel back again into Staffordshire." In this last paragraph we have the first indication of that system of piracy from which Wedgwood subsequently suffered so largely; and the letter further shows us with what remarkable rapidity his improvements, especially those of body and decoration, followed each other. During his partnership with Whieldon, green ware first came into general use. At the period of his early patronage by Sir William Meredith, and afterwards when the Queen gave her first order, green ware with gilt sprigs was considered a choice and costly article; whereas in a year from the date of the royal patronage, Wedgwood, by the mastery of his art, had wholly superseded it, and was anxious to consign it to the tables of West India and Carolina planters.

About this date Wedgwood made what was probably his first medallion likeness. It was that of the great statesman William Pitt, who was then at the height of popularity both here and in the colonies, from the part he had taken in the repeal of the American Stamp Act. In deference to the popular taste, his likeness, in the form of cheap medals and prints, was hawked about everywhere; and Green and Sadler of Liverpool, taking advantage of these, issued printed copies upon small oval plaques of white pottery, which were sold at the price of a penny or twopence. As a matter of course these were at once reproduced in the Staffordshire Potteries. Wedgwood, who in everything could strike out a path for himself, and ardently admired the great patriot, put in force a more artistic idea. He had a model made in London from a good

print, in which Pitt's features, in all their strong outline and marked expression, were admirably rendered. From this he formed a medallion likeness. The surface or ground made of ordinary clay, coloured in the mass of a chocolate or brown colour, was of oval form, and about three inches and a half in height, by two and a half inches in the widest part. The medallion, which rested on this in low relief, was white, in some cases cream colour. The whole was highly glazed; and being nothing more than ordinary pottery, these medallions were sold in the markets and all over the country at a cheap rate, perhaps fourpence or sixpence each; and at a still lower price as soon as the original was pirated in various coloured bodies by inferior manufacturers. This little plaque or medallion was thus noticed by Wedgwood in one of his letters to Bentley. "What do you think of sending Mr. Pitt upon Crockery ware to America? A Quantity might certainly be sold there now, & some advantage made of the American prejudice in favour of that great man. L^{d} Gower bro^{t} his family to see my works the other day & asked me if I had not sent Mr. Pitt over in shoals to America. If you happen to do anything in that way we can divide a tolerable profitt & sell at the same price with Sadler."

Towards the close of the same year, 1766, Wedgwood appears to have made his first proposals to Bentley relative to partnership, and the concentration of their energy and talent in one direction. It was a union of interests the former had long desired; and now that the prospects were, in every way, so encouraging, of bringing ornamental ware of many kinds to a perfection hitherto unknown, he naturally wished to secure the aid and countenance of a friend whose fidelity, judgment and great ability he had fully tested. Wedgwood perhaps felt that Bentley was wasting his singular powers in trivial, obscure and miscellaneous labours, instead of concentrating them on more important objects; whilst on his own part, he wished, by resigning a portion of his directive authority, to secure more time for chemical and artistic experiments; these being, as he well knew, the basis on which a continuity of progress rested. But with rare modesty, Bentley raised several objections to this union; principally on account of his little knowledge of the potter's art. To these the reply was very characteristic of Wedgwood's generosity and high opinion of his friend's versatile abilities.—"I have read your letter many times over, & find several of the objections to our nearer

approach may be surmounted, & I shall speak of those you have mention'd in the order you have stated them.—The first is 'Your total ignorance of the business.'—That I deny, as friend Tristram says to St. Paul—you have taste, the best foundation for our intended concern & which must be our *Primum Mobile;* for without that, all will stand still, or better it did so; & for the rest it will soon be learn'd by so apt a scholar. The very air of this Country will soon inspire you with the more mechanical part of our trade—The difficulty of leaving your business in Liverpool, which seemeth now to be altering for the better, I cannot so easily obviate; this being a matter of Calculation, in which there is no data to proceed upon, but probabilities of future contingencies, which we cannot investigate, or command with the certainty I could wish my friend to have in a matter of so much importance to his interest. I have it's true, a great opinion of the design answering our most sanguine expectations with respect to proffit; but if you should suffer as much on the other hand by having your attention taken off your mercantile concerns, *you* wo^{d} be a loser upon the whole, though *I* sho^{d} not; & to what degree that loss might be extended I can have no idea, nor you any certainty, unless we co^{d} divine in what proportion your absence wo^{d} affect the success, or prevent the increase of your commerce.

"The money objection is obviated to my hand, & I doubt not in a way that will be agreeable to us both. But the leaving your friends, & giving up a thousand agreeable connections & pleasures at Liverpool, for which you can have no compensation in kind (indeed my friend I know from experience you cannot); this staggers my hopes more than anything else put together, & allways hath done, for I have often seriously thought at it before I rec^{d} your letter, & as I wish you to see every shade in this chequer'd piece, permit me to ask you . . . Can you give up the rational enjoyment of your Philosophical Club, for the peurile *téte-à-téte* of a country fireside? and to include all under this head in one question, Can you exchange the future opportunities of seeing & conversing with your learned & ingenious friends, which your present situation affords you, besides ten thousand other elegancies & enjoyments of a Town life, to employ yourself amongst mechanicks, dirt, & smoke, inliven'd indeed with so much of the Pastoral life as you shall choose for yourself out of the Ridgehouse Estate?—If this prospect does not fright you

I have some hopes, & if you think you could really fall in love with & make a mistress of this new business as I have done of mine, I sho^{d} have little or no doubt of our success; for if we consider the great variety of colours in our raw Materials, the infinite ductility of Clay, & that we have universal beauty to copy after, we have certainly the fairest prospect of inlarging this branch of Manufacture to our wishes; & as Genius will not be wanting, I am firmly perswaded that our *proffits* will be in proportion to our *application;* & I am as confident, that it wo^{d} be beyond comparison more congenial & delightfull to every particle of matter, sense & spirit in your composition, to be the Creator, as it were, of beauty, rather than merely the vehicle, or medium to convey it from one hand to another; if other circumstances can but be render'd tolerable. Let us therefore endeavour to take a more distinct view of the outlines of our project, which may furnish us with some amusement at least, & perhaps it may not be the first time we have pleased ourselves with future schemes that have eluded our grasp, & vanished away like the morning Cloud or early dew.

"The time of coming you may make agreeable to yourself; it will be 12 months at least before the works can be built, & I suppose you wo^{d} choose to have a house, with so much of a farm as will keep you a Horse, a Cow, & a Pig, with a few other domestick animals; all which will take up some time to make ready. . . . . .

". . . . The articles to begin the work will be—Root flower-pots of various sorts ornamented & plain. Essence pots, Bough pots, flowerpots, & Cornucopias.

"Vases & ornaments of various sizes, colours, mixtures & forms, ad infinitum.

"Then proceed to Toilet furniture, & enrich these & other ornaments with gold burnt in.

"Elegant Teachests may be made.

"Snuff & other boxes.

"Fish, Fowl, & Beasts, with two leged Animals in various attitudes.

"Ten thousand other *substantial forms*, that neither you nor I, nor anybody else, know anything of at present.

"If all these things sh^{d} fail us, I hope our good genius will direct us in the choice of others."

In the spring of the following year, during a month's visit to London, Wedgwood seems to have expressed his wishes on the subject of the partnership more strongly than he had hitherto done, and Bentley no longer resisted the manly and eloquent appeal. "Your most acceptable letter of the 15th," wrote Wedgwood to him, "gave me the highest pleasure in seting before me a nearer prospect than I had yet had, of a union that I had long coveted, and which I do not doubt will be lasting, delightful, & beneficial to us both; & as to the time & manner of leaving Liverpool, make it most agreeable to yourself in every respect, and it will be perfectly so to me."

At this period and after, Wedgwood had considerable difficulty in relation to his purchase of further portions of the Ridgehouse estate; the first part acquired being that set apart for his house, grounds, and other necessary dwellings. He was impatient to build what he called a "vase work;" and when he found that it was uncertain whether or not he could procure the land, he wrote to Bentley, "I must build elsewhere, for build I must. Pray be ordering your matters to leave them at a short warning. I expect a sett of works will be to lett in a few weeks, with a tolerable smart house to them; & ornamentals of various forms & for various uses are much wanted. Cream colour Tyles are much wanted, & the consumption will be great for Dairys, Summerhouses, Temples, &c., &c. This article will come under the *Ornamental Class*, & you may be looking out for a sober Tyle maker amongst your Potthouses to bring along with you. I am going on with my experiments for various Earths, Clays, &c., for different bodys, and shall next go upon Glazes. Many of my experiments turn out to my wishes & convince me more & more, of the extensive *capability* of our manufacture for further improvements. It is at present comparatively in a rude uncultivated state, & may readily be polished & bro^{t} to much greater perfection—Such a revolution, I believe, is at hand, & you must assist in & profitt by it." In a letter addressed two months later to Bentley, we first hear of the Ridgehouse estate by its new and famous name. After spending some days in Liverpool with Bentley, Wedgwood wrote from Burslem. "I am allways so much better satisfy'd in my own mind, & pleas'd with everything about me after spending a few days with you, that I long more & more for the time of your settlement at Hetruria, when I may feast every day upon what I am now permitted to

taste of only two or three times a year or so." Mr. Bentley on his own part had already begun the preparative work for transforming himself into an ornamental potter. He made drawings for candlesticks, saltcellars, and other articles. At Wedgwood's request he set his sister-in-law and other ladies of his acquaintance to cut out on paper various ornamental shapes; he took a boy apprentice as modeller and draughtsman, and inquired for artists in several directions. In relation to one of these, who had suggested some sphinxes as a support to a column Wedgwood had modelled, the latter wrote to Bentley, "I have given Mr. Stringer an invitation to Burslem, & believe when he comes he will stay some time, perhaps a fortnight or longer with me, as I have proposed to him the Painting of a Groupe of figures . . . . If you can contrive to come & spend a week with us when Mr. Stringer is here . . . . we can sketch out a vast number of pretty things in that time, which can be laid by to mature till we can bring them into use. A Manufacturer of Ornaments cannot have too great a store of that sort." Of his impatience to enter upon these realms of artistic grace and beauty, we have evidence in his own words: "Vases with high Crown'd hats! Have you ever thought seriously, as you ought to do, on that subject. I never think of it, but new improvements crowd thick upon me, & allmost overwhelm my patience, so much do I long to be engaged in that delightful employment, which I have every day fuller assurance of making as profitable to the purse, as it must be pleasant to the mind, but you know what sort of partner it requires; either resolve quickly to join me yourself, or find me out another kindred genius. I have agreed with a brickmaker, & shall build away like fury next year."

Wedgwood could now speak definitely of his intentions, for about this date, December 1767, the owner died, and the remaining portions of the future Etruria passed into his possession. Various plans for both the hall and works had been in circulation since an early part of the year, and had undergone modifications at different hands. By January, 1768, the house intended for Mr. Bentley was tiled, and a portion of the works ready for furnishing. But during the summer and autumn various hindrances arose from want of timber, bricks, and the cupidity and shortcomings of the architect. In August the Etruscan works were nearly ready for roofing; and in November Wedgwood wrote thus to Bentley, "The works are covered in, & they are beginning upon

Cellar Arches, & the chamber & ground floors; as soon as any of them are finished I shall order them to be fitted up, & put some men into them to make saggars, prepare clay, build ovens &c. &c. that we may begin to do something in earnest as soon as possible. The Partnership books should be opened on Monday the 14th inst.,[1] as some hands (Potters) will begin there at that time, & if you can leave home, Liverpool I wo[d] say, for I must now consider Etruria as your home, I think it will be absolutely necessary for you to be here the preceding Saturday at farthest; & we have put off our journey[2] to the 16th, that we may have a few days to settle matters together before we part, concerning fitting up the Works, employing the hands hired for Etruria, &c." In the succeeding spring other portions of the works were finished; in May everything relating to vases was removed from Burslem to Etruria, and on June 13th Bentley was present at the opening of the Etruscan Works. It was an important day; and Wedgwood commemorated it by throwing, that is forming, six of the earliest of his Etruscan vases, Bentley aiding by turning the wheel. These vases were, a few months later, sent to London to be painted. Three of them are still preserved; and one, if not more, was buried beneath the foundations of Etruria Hall, where it probably still remains. They are of a bluish tinge of black; this effected, as Wedgwood wrote to his friend, for the purpose of giving them "a look of antiqueness." On this bluish black, and painted in encaustic colours of two shades of red, is a subject taken from a bas-relief in Sir William Hamilton's great work, or more probably from a vase in that of Count de Caylus. It represents "Hercules and his Companion in the Garden of the Hesperides." The two borders are from the same source. On the reverse side is an inscription to the effect, that it is the product of the first day's work at Etruria in Staffordshire by Wedgwood and Bentley; and within the band or fillet above the foot are inserted the words "Artes Etruriæ Renascuntur." The form and finish of these vases were far excelled at no distant date, and the painting showed improvement, as the hands employed attained more skill; but so far as a design can symbolize a purpose, nothing more appropriate could have been selected from the whole range of the heathen mythology. For it typified

[1] November, 1768.

[2] Wedgwood and his wife were about to spend some weeks in Newport Street.

that the master of the new Etruria, like another Hercules, entered, after long probationary labours, the garden of a great art, where fruit richer and more beautiful than the fabled apples was to be gathered and garnered for posterity.

In July Mr. Bentley's house was fit for habitation and he was expected at Etruria; but a month later all these plans were changed. Bentley had left Liverpool finally, had settled for a short time in Newport Street, and was in treaty for a house at Chelsea. The reasons appear to have been the great and astonishing demand for vases of every kind, the extent of Russian orders, the necessity for insuring privacy, and the concentration of enamelling and other decorative processes in one building. Accordingly towards the close of the year, Bentley took up his abode in a handsome garden house in Little Cheyne Row, Chelsea; and the workshops, a stone's throw off and picturesquely surrounded by trees and fields, were full of busy draftsmen, enamellers and painters. About the same period Wedgwood took up his abode in the house intended for Bentley at Etruria. The "flitting" was effected during his journey home from London with some friends, and he thus refers to it in a letter to Bentley. "We were three days upon the road, though we lost no time, & travel'd a little by moonlight each evening, but at the last stage Etruria—I was rewarded for all the risque & pains I had undergone in a tedious, long & dirty journey. I found my Sally & family at Etruria! just come there to take possession of the Etruscan plains, & sleep upon them for the first night. Was not this very clever now of my own dear Girl's contriving? She expected her Joss on the very evening he arrived; had got the disagreeable business of removing all over; & I wo[d] not have been another night from home for the Indies. To night we are to sup 120 of our workmen at the Townhall, & shall take up our lodgings here at Burslem."[1] From this period building at Etruria went rapidly onwards; by April, 1771, the great square of the Works was completed, and the final removal from Burslem, which however extended over several months, took place. In 1773 there was yet a final portion of the Works to build, and they were completed in the following year, 1774. We have now reached the period of the issue of the first Catalogue.

[1] At the Overhouse, his brother's residence.

Wedgwood, as we have seen, had long been busy with experiments for the improvements of white bodies; and later for the introduction of one or more, of a perfectly new character. His various friends made inquiries in all possible directions for the materials he required; and their labours were, in many instances, crowned with success. His first purpose seems to have been to rival the French ware, which was a sort of semi-porcelain; but the success of these experiments led, in no long time, to his greatest discovery—that of the use of terra ponderosa, or the carbonate of baryta. By employing this he found he could produce a fine, white, hard and wax-like body; capable of high polish, and retaining after modelling and firing great sharpness of outline. But it was too Protean in its character to be always relied upon, when exposed to intense heat. He therefore continued his experiments; and ultimately by substituting the sulphate for the carbonate of baryta, he produced the composition known as *jasper;* and which, it may be truly said, is one of the finest bodies ever invented by the potter for artistic purposes.

Beyond its occasional use in glaze, spar was a mineral untried by potters prior to Wedgwood; although the induction would almost naturally occur, that a body hard, semi-opaque and polished, would under proper manipulative conditions, yield a fine ingredient for mixing with clay. The Germans had derived a considerable supply of this spar from England for full twenty or thirty years previous to this date; and, as though their secret was too good to be known, they had used great mystery in procuring it from the lead mines of Anglezark in Lancashire, and also in its exportation; but Wedgwood seems to have derived his first hint from Pott, an able writer on mineralogy. He too procured specimens from Anglezark, and from various other sources native and foreign; but ultimately his supplies of baryta, or cawk as it is still locally termed, were procured for him from the lead mines of Derbyshire by Mr. Whitehurst, an able naturalist and an old friend of Bentley's. The utmost precaution was exercised, not only in order to disguise what it was, but from whence it was derived. For a considerable period it was sent in the rough state to London; there it was pounded and sifted; sent thence in barrels by coasters to Liverpool, and so by waggon or canal to Etruria. From the wharf it was brought to the hall by night, and conveyed into cellars which ran beneath Wedgwood's study and private rooms; there he effected his mixtures

in privacy. Eventually the secret oozed out, through the treachery of a workman; and the use of cawk or spar, as the chief ingredient in the jasper body, became generally known in the Potteries.

But Wedgwood had many disappointments and misgivings, before final results of value were obtained. Writing to Bentley in the autumn of 1768, he said: "My tryals turn out admirably & will enable us to do such things as were never done before." But his most promising experiments had often to stand still for want of time, and Bentley often urged their renewal. "You want a finer body for gems," he replied to one of these reminders. "I think a fine China body would not do. I have several times mixed bodies for this purpose; but some of them miscarried and others have been lost or spoiled for want of my being able to attend to and go on with the experiments. At present I cannot promise to engage in a course of experiments. I feel that close application will not do for me. If I am stronger in the spring something may be done." Instead, however, of waiting for the spring, he soon afterwards set earnestly to work, and early in February 1773, just prior to a visit to London, he reported: "I have made some most promising experiments lately upon finer bodies for Gems & other things; some proof of which I shall bring along with me."

Thus, in the first edition of Wedgwood and Bentley's Catalogue, published in 1773, we find three bodies or compositions for ornamental purposes specified. First, a terra cotta, resembling vitrescent or crystalline stones in all their variations; next, the basaltes, an extremely hard and fine porcelain; and third, a fine white biscuit ware, or terra cotta. In the next edition of the Catalogue, the second edition published in the following year, 1774, this white body had been further improved, and is mentioned under two forms: the biscuit ware, as previously, and as "a fine white terra cotta of great beauty and delicacy; proper for cameos, portraits, & bas-reliefs." In this latter composition we have undoubtedly the first and more imperfect formula of the jasper body, the carbonate being used instead of, as ultimately, the sulphate of baryta.

The variegated and black bodies were not absolutely new. Their ordinary constituents were known to every potter; for they had been made in the district from time immemorial. The use of various coloured clays by blending them together in one body, or by applying them in the decoration of vessels in a

comparatively liquid state, as a sort of paint, is described by Dr. Plott; and the successive stages of improvement were shown in the beautiful marbled, tortoise-shell, and melon wares of Whieldon and other masters. The potters had long been adepts in making black ware, by adding manganese to their clays; and from the date of the Elers' residence in their neighbourhood, improvements were successive: but Wedgwood by his chemical and manipulative skill brought them severally to the state of splendid terra-cotta bodies; requiring no outer glaze, capable, if necessary, of the highest polish, and rivalling the natural substances they imitated in hardness, compactness, fineness, and durability. He effected his purposes by the addition of new materials, in certain cases by the use of fritts, and by skilful firing.

Thus provided with suitable compositions, he turned his attention to the production of vases, intaglios, cameos, and small oval and oblong bas-reliefs; the latter being in many instances mere enlargements of the subjects of the cameos. The seals were usually in the black or basaltes body; in others they were in colours blended or laminated together, so as to have a wavy or streaky appearance; and as our great grandfathers were fond of using and wearing large bunches of seals, they were, as perfection and beauty were attained, manufactured in great quantities. The devices impressed upon these were of course all in intaglio, those of the cameos all in relief; and thus impressions from antique gems were made to serve a double purpose—either the production of perfect copies in incised lines, or in low relief; incision being produced by cast, and cast by incision. Every coloured body he made was used at first by Wedgwood for the ground-work of his cameos. Cream colour, basaltes, biscuit ware, either with colours burnt in, or simply white. In very many instances the reliefs themselves were coloured; as black on white, white on red or green, buff on black or blue. One of the finest and most exact copies of the Marlborough gem, "The Marriage of Cupid and Psyche," is still extant in a rich dark chocolate ground, with buff-relievo. In the earlier editions of the Catalogue, the power of transforming the finest gems into seals is thus referred to. "The intaglios in artificial basaltes are most excellent seals; being exact impressions from the finest gems; and therefore much truer than any engraved copies can be; with the singular advantage of being little inferior in hardness to the gems themselves. In this composition cameos may be converted into

seals; without losing the drawing, the spirit and delicacy of the original work; so that gentlemen may have a great variety of seals at a small expense; or have an opportunity of making collections of perfect and durable copies of the finest gems."

A reference to Tassie's "Catalogue of Impressions taken in Sulphur from Engraved Gems," will show how much Wedgwood was indebted to this eminent master. As early as 1769, we find by bills yet extant, that he was paying *2d.* each for impressions in sulphur, and *1s.* each for those in enamel. The cabinets of Sir Watkin Williams Wynne, Lord Bessborough, Sir Roger Newdigate, and many other well-known collectors, were also opened to him, and from these were procured a large number of the finest and most original designs. Of 290 intaglios given in the list of the second edition of the Catalogue, 1774, 188 were from the splendid collection of Sir W. W. Wynne; these including many of the finest designs of antique art. They were likewise reproduced as cameos, and enlarged into medallions, tablets, and bas-reliefs. Designs were frequently sought in the British Museum,[1] in which Sir William Hamilton had already placed a cabinet full of fine antiques. Prints were secured; and the best literary and illustrated works then extant were purchased and, as results proved, were largely drawn upon.[2]

The modellers up to the period of the first edition of the Catalogue were, so far as we can now recover their names, at Etruria, William Greatbach, William Wood, Voyez (temporarily), Hackwood, then just commencing his invaluable services of sixty-three years, Massey, Bedson, Barrett, and about six others; in London, John Bacon, Tassie, Mrs. Landre, Burch, Parker, Hoskins, and Grant, Stephan, Westwood, and a few more. In the first issue of

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[1] "The Graces, by M. Burch, from an Etruscan bas-relief in Sir W. Hamilton's cabinet in the British Museum." First edition of Catalogue, List 11, No. 29. Burch, who lived in Macclesfield Street, modelled many things for Wedgwood.

[2] In August, 1770, the books belonging to the firm were set down by Wedgwood as follows:—"Hamilton's Etruscan Antiquities; Gemms Delin (*sic*), by Elizabeth Cherron, small fol.; Stuart's Athens; Count Caylus's Antiquities, 3 vols. (two further volumes were subsequently published); Temple of the Muses, fol.; Rossi's Statues, fol.; Iconologie Historique, De La Fosse, fol., and to these were soon after added Spence's Polymetis, Museum Odescaleum, sive Thesaurus Antiq. Gemmarum a Bartolo, Rome, 1750; Maffei and Agostini's Gemms, fol.; Gravelot's Antiquities; De Wilde Gemme Antique, 1703; Agostini, by Gronovius; Perrico's Statues; Ficoroni's Gemms; Middleton's Antiquities." Wedgwood to Bentley, August 24, 1770.

the Catalogue the cameos and intaglios are undistinguishable from each other, for they are mingled in one list. Of the eighty-two bas-reliefs, medallions and tablets, a number were in black—basaltes—the rest in biscuit-ware, of which some were in body and relief all white; others with painted grounds, burnt in and white reliefs; a few with lighter toned reliefs. Oblong tablets in black, with Herculaneum pictures painted thereon in encaustic colours, are also mentioned; but as yet there was no body, except the black and white, in which colours produced by oxides permeated the whole mass, as in the manner of the jasper. The plaques and tablets, with painted and burnt-in grounds, are now so extremely rare that we can direct attention but to one specimen; that in the possession of Mr. J. F. Streatfeild, Upper Brook Street, and engraved in the last edition of Maryatt's "History of Pottery." It measures about 14 by 6½ inches; has Wedgwood and Bentley's names on the back in capitals; and formed originally the upper part of a marble chimney-piece in the city of London. The subject is a Bacchanalian procession; and the figures are in extraordinarily high relief. Some parts of all the figures, the most prominent more particularly, have a brown tinge. Some consider this to be the result of time or fire; but it is more probably the effect of colour laid on; as both brown as also grey tints are spoken of in reference to these early tablets; the purpose being undoubtedly to convey the embrowned hues of a southern clime. A few years later, when tablets in the jasper body were produced in the utmost perfection, it is not unlikely that those of an earlier date fell into disrepute; and thus neglected and cast aside perished in various ways.

The oval tablets, numbered from 2 to 6 in the first Catalogue, were in basaltes, and derived from the period of the Renaissance. Four of these are given in the accompanying illustrations and include—The War of Jupiter and the Titans, the Feast of the Gods, the Marriage Supper of Perseus and Andromeda, and an Antique Boar Hunt. A fifth, The Destruction of Niobe's Children, was omitted for want of space. At a later period these plaques appeared in the jasper body; but the effect is certainly not so fine. A high artistic authority agrees with us in thinking that these five designs were originally produced in metal work. Three octagon tablets, viz. Apollo and Marsyas, Apollo and Daphne, and Apollo and Python, were modelled by

Mrs. Landre, for, in a bill of January, 1769, she charges £1. 1*s.* for what she styles the "History of Apolow." She also modelled various Bacchanalian scenes, the heads of the English Poets, those of the Roman Emperors and Empresses, and sundry other subjects. It is not generally known that Wedgwood at this early date tried Scriptural subjects; for we find Mrs. Landre charging for "4 Scripture pieces," "Moses and the Serpents," "Joseph," "The Lord's Supper and Companion." To these she added "6 Friars," "A Magdalen," and a "Large Horse," and at a later date "Christ and the Virgin." These pieces are not mentioned in the Catalogues. One of two things is therefore certain, they were either designed and afterwards manufactured for special customers, or, finding little or no sale, were swept away as useless. Wedgwood found classic art his best ally; it appealed neither to narrow predilections nor to particular classes; and since it presented, so far as he could make the materials of his craft subservient to his purpose, the best ideals of truth and beauty, he ministered more widely to the cultivation of taste. Who Mrs. Landre was is now unknown. She seems to have modelled largely for potters; and at times, through the instrumentality of Voyez and others, to have executed unknowingly commissions for Wedgwood. Writing to Bentley, Oct. 3, 1768, he said, "Voyez tells me the Bas-reliefs will not do in wax, they must be in plaister. What shall I do? I dare not write to Mrs. Landre for him in my own name. Voyez says she is the D—l at finding out Pirates, & if she once finds me out I shall never be able to get a cast from her. Pray write to her by first post, & tell her that you choose to have the Casts in fine cream colour plaister, & lay a good deal of stress upon the colour & sharpness." The celebrated Centaur tablet, round and framed, and those of Polyphemus, Marsyas and young Olympus, and Papyrius and his Mother, with some of the busts and statues appear to have been from models by Bacon.[1] "Cupid reposing," or, as more generally known, "The Sleeping Boy," was modelled by Theodore Parker in October, 1769, from a fine engraving in Maffei, *Statue Antiche*, plate, 151. In a bill of that date it is quaintly set down a "A Boy A Couch," and the price received must have been trivial; as for this and a large statue of Ceres and others of Juno, Prudence, Milton,

[1] He was paid a bill of £9 15*s.* in July, 1769. The subjects of his work are not given.

Shakespeare, and three "Doggs," the sum set down is but £1 4*s*. "Cupid reposing," or "Somnus," as modelled by Parker, was small, not more than 3 inches long by 2½; but eventually the figure was re-modelled from a cast by Hoskins, and the size increased.[1] In the original a lion's head lies under the boy's left hand. The important tablet of Bacchus and Panther, 11 inches long by 6 high, was modelled for Sir William Hamilton in November, 1772; and Cupid shaving his Bow, Marriage of Cupid and Psyche, 16 inches long by 11½ inches, the Judgment of Paris, Boys playing with a Goat, Cassandra, a fine figure in high relief, from a gem in the cabinet of the King of France; Diomedes carrying away the Palladium, Dancing nymphs, Centaurs round tablets, Polyphemus, Marsyas and young Olympus, Papyrius and his Mother, Bacchanalian figures, Judgment of Hercules, Death of a Roman Warrior, Bacchanalian Triumphs and Sacrifices, Night and Day, and Meleager and Atalanta killing the Calydonian Boar, were amongst the more important bas-reliefs of this first period. The busts were, as yet, but three; those of Horace, Cicero, and George II. The small statues and other objects included Neptune, Triton, Polyphemus, Morpheus, Ceres, Infant Hercules with Serpent, Ganymedes from the Florentine Museum, Bacchus from Sansovino, as also a copy from Michael Angelo, five Boys from Fiamingo, and lions, sphynxes and griffins; the two latter as candelabra. The heads of Grecian statesmen, philosophers and poets, in chronological order and copied in the basaltes body from antique medallions and busts, were issued; as also sixty medals of Roman history from Dassier—these latter were from sulphurs by Tassie; Heads of illustrious Romans, the twelve Cæsars, the Popes, the Kings of England, as also those of illustrious Moderns, in basaltes and in polished biscuit with cameo grounds, close this extraordinary list of the fine-art labours of a period covering little more than three years.

When Wedgwood commenced his career as an artistic potter, most objects of English origin for the adornment of rooms, mantelpieces, window-sills and buffets, were in the rudest possible state. True, the masterpieces of Bow and

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[1] The copy in the De La Rue Collection was 15 inches long by 9½ inches high; and the perfection of the modelling rendered it equal to the finest sculpture. It was valued by its late owner at the price of £110, but sold for £27. A very inadequate sum; though originally bought of a dealer for £5.

Chelsea could be obtained by the wealthy; but generally speaking, a few ill-formed and gaudily coloured figures and groups, after the manner of Dresden and Bow, and a larger number of clumsily fashioned vessels for flowers, were the sole objects which people of ordinary means could find in the shops for the decoration of the rooms in which they passed the majority of their waking hours. But his labours in the course of a very few years changed this dearth in ornamental art to one of beauty, abundance, and variety; and England became not only conspicuous for the use she made of ornamental and decorative pottery, but for the amount she exported. Wedgwood's first vases were made in his fine cream-ware body, those in fine biscuit followed. The first he variously decorated with leafage, borders, or other small ornaments; he then improved their form, and the best were sent to Liverpool to be printed by Green and Sadler, with small views, in black or red, of pastoral and domestic scenes. He had not advanced to a higher stage in vase making than this when he obtained his first commission from Queen Charlotte in the summer of 1765. Writing at this date to his brother he says, "I shall be very proud of the honour of sending a box of patterns to the Queen—amongst which I intend sending two sets of Vases, cream colour, engine-turn'd, & printed, for which purpose nothing would be more suitable, than some copper plates I have by me. I can adapt the Vases so that the design & they will appear to be made for each other, & intended for Royalty,—nor must you hint to the contrary." Succeeding these, were vases in biscuit ware with the necks coloured with cobalt to resemble lapis lazuli, with lids and serpent handles. Of the same period were his first trials in basaltes; and when this class of vases was brought to perfection, nothing could exceed their beauty and antique grace, for they reproduced the finest forms of antiquity, and whether adorned with bas-reliefs, foliage, drapery, festoons, masks or serpent-handles, they have never been surpassed or even approached. Prior to the death of Bentley in November, 1780, the black vases were simpler and much more dependent upon the lathe for ornament than afterwards. Thus, without reversing the vase to see the impressed names, the connoisseur may almost always know the black vases of this fine, though early period of production, by their exquisite smoothness and gloss; as also in some specimens by deadness of colour or unglossiness, and by a peculiar fluting, as though effected by a gouge

gently applied; this sometimes spirally, sometimes straight, often combined; as seen in an example given in the illustrations. More ornament was afterwards introduced and the size increased; but the black vases, impressed with the joint names of "Wedgwood & Bentley," must always stand in high favour; and as time increases their rarity, so will their value rise.

Small vases in mixed bodies from three to five inches in height, were probably amongst Wedgwood's early ornamental labours; but it was not till he had built a special vase work at Etruria, that he succeeded in bringing these to perfection, by improving the body, by modelling their forms from the antique, by insuring beauty and fineness of polish, and by a moderate degree of gilding and ornament. We find from his letters to Bentley during 1769 that these marbled bodies were not *at first* produced by the old method of mixing various clays, or as it was technically termed by "slapping," but chiefly by the hand of the enameller, who, after veining and streaking cream-colour, grey, or stone-colour vases, burnt in his enamels. An able workman superintended these processes, and he moved to and fro between London and Etruria, as occasion required. "I have reserved my house at Burslem for Mr. Rhodes and his men," wrote Wedgwood to Bentley in November, 1769, "it is quite ready for him, and when he comes you shall have Mr. Bakewell; but we must have some one here to vein and finish the vases, & if Bakewell goes before Mr. Rhodes comes, we have nobody, & that business must stand still the while." At a later day the crystalline bodies became once more a reality by a mixture of various-coloured clays in the mass. Thus Wedgwood writes again, January 27, 1776, "I observe what you say about Pebble vases in general, & take the benefit of them as I proceed in this branch; but the mixtures & colours too, after all the attention we give them, are liable to so many accidents and alterations from the workmen's *unhandiness* & want of ideas. From the uncertainty in firing &c. &c., which accidents we cannot command, that much will at last depend on the Chapter of Accidents. For instance, when the Clays are perfectly mixt to produce a *wildness* & *extravaganza* in the Pebble, if the workman gives the batts a twist *edgways* instead of keeping them flatt when he puts them into the mould, a lin of stringiness is produced, which shows the Pott instead of finely variegated. Again—If we mean the general complexion of the pebble to be light, & they meet with a heavy

fire in the biskit oven, the stronger colours & middle tints will be many shades darker than intended, & the light colours in the mixtures rather lighter, which annihilates all the middle tints, & produces a disgusting tawdry harshness. I could mention many more accidents we poor potters are liable to." Thus there are two classes of these vases: an early and a later. The first are generally large, and often of fine form. They are to be distinguished by an interior inspection, when the body will be seen to be a dull cream colour, and outside, the painted streaks whether spiral or horizontal, cover the oviform or other shape, in unbroken regularity. On the other hand, the vases of really mixed bodies and of a higher period of production, show interiors like the exteriors, though dull and unburnished; and from having been formed in moulds, the edges, where the moulds have met beneath the ansæ, have necessarily broken laminations of line and colour. Yet, often when these later vases have lids, they will be seen to be of cream colour, as though it had been found easier to form them in the simpler body, and then paint in enamel colours. The borders, edgings, and other ornamental parts seem to have been first formed of a soft white substance laid in grooves, produced by the lathe, and on this the gilt was laid. Sir William Hamilton and other critics greatly objected to this gilding; and in its gaudy newness this criticism was undoubtedly correct, but now that time has toned down its brightness, it adds, when not too great in amount, a singular softness and beauty of effect to the varying colours surrounding it. The Falcke collection is particularly rich in medium sized vases of this later and best period; the forms being good, the polish equal to that of the minerals imitated, the substances throughout of one character, and the broken lines of colour and lamination to be readily distinguished beneath the handles. The Mayer collection of these vases is fine; the forms of many specimens are very beautiful and the decoration tasteful, but painted vases predominate. As in all his other works, Wedgwood aimed at and effected a great variety in the colour and veining of these beautiful ornaments. He imitated black marble, and he produced others he called "Holy Door" and "Jaune Antique;" the first a light puce or mauve colour mixed with gilt and white, the second a rich saffron colour mixed with black. The mixtures of his imitated serpentine are green and grey; agate, brown and yellow; verde antique, dark green, grey and black; green jasper, green and grey; grey granite, white and

black; red porphyry, white or red; and many others. From an early period, and even when variation in substance had been substituted for variegated painting, this veining and streaking in enamel colours was found useful in changing the appearance of old stocks not otherwise saleable. Thus, when the cream-ware vases fell out of fashion, they were, when their forms were sufficiently good, placed in the enamel painter's hand for veining; and thus changed, were soon disposed of. In 1769 and after, the demand for vases became so great, that to meet it, vases of the old stocks were mounted on different plinths, sometimes even wooden ones, stopped, retouched, polished and changed by various processes. Two years prior to this, namely, in May, 1767, Wedgwood wrote to Bentley, "Vases sell too, even in the rude state they are now; for such they appear to me, when I take a view of what may be done." Again, and later, he says, writing from London to Bentley, who was temporarily at Burslem, "Let all the hands that can be spared & can work at vases be employed on them, for two reasons, that they may be bringing up for Etruria, & the great demand may not be baulked. I could sell £50 or £100 worth per day if I had them. Let there be some of the jar kind made as large as you can make them; some of them may have longer necks, dolphin handles, leafage at bottom, and the largest drapery festoons round the shoulders." Vases began to be exported; to Holland especially, and the demand increased. Fashion had declared in favour of these beautiful wares; and the desire to obtain them drew every lord and lady to Newport Street. "Mrs. Byerley," wrote Wedgwood to Bentley in May, 1769, "is just returned from London, & brings a strange acc^{t} of their goings on in Newport Street. 'No geting to the door for coaches, nor into the rooms for Ladies & Gent^{m}; & Vases,' she says, 'are all the rage.' We must endeavour to gratify this universal *passion*, though we shall be sadly short of hands for a year or two; train'd ones, I mean; raw *materials* I could have plenty for the next year, & I intend to ingage a good quantity to choose out of." This training & creating, as it were, his workmen, was one of Wedgwood's greatest difficulties: in the beginning especially. "In my first essays on Vases, he wrote to Bentley, January 10, 1770, "I had many things to teach myself & everything to teach the workmen; they require much instruction, for they have not the least idea of beauty or proportion."

The basaltes vases were occasionally decorated with white reliefs, principally foliage, drapery, and festoons; and at a later day vases made in black jasper, with bas-reliefs of classical subjects in white jasper, were amongst the most exquisite of Wedgwood's fine-art productions; as the superb vases from the Falcke collection given in the Illustrations will testify. Wedgwood also at this early period, and after, bronzed his black ware, and for this process, as also for "a peculiar species of Encaustic painting in various colours, in imitation of the ancient Etruscan and Roman earthenware," he took out a Patent in November, 1769. His first pair of Etruscan bronze vases was produced in the autumn of the previous year, August, 1768, and were sent as a present to the sister of Mr. Tarleton, the Member for Liverpool; a propitiatory offering for the good of the Trent and Mersey Navigation; but more than a year elapsed before the bronzing as an application burnt in, and thus homogeneous with the body, was brought to perfection. This ware seems never to have reached the perfection of the basaltes polished and unpolished; or to have been manufactured in anything like the same quantity. It was not so much admired and not so popular; thus examples are now comparatively rare. A few vases, statuettes and busts are all we know of; one of the latter is in the Falcke collection.

On the other hand the encaustic painted vases in imitation of the best period of Grecian and Etruscan art were produced on a considerable scale, and had a wide popularity; very many choice examples, in all the finest forms have descended to our time. It is a curious fact that more of this class of ware and that of the basaltes, in the shape of various fine ornaments, remain in the hands of the original purchasers, than any of the other classes. Bought direct from the manufacturer by the titled and wealthy for the adornment of galleries, libraries, halls and staircases, these beautiful objects have, in very many fortunate cases, never changed hands; but remain where they were originally placed, as testimony to the good taste of their purchasers, and as proof of the condition of the fine arts of the country during the last half of the eighteenth century.

By seeking out the best illustrated works of art, and from his eager habit of visiting collections, Wedgwood, at an early date of his manufacturing career, must have become well acquainted with the forms, colour and decora-

tion of antique vases. But his first impulse towards their imitation seems to have been derived from the work of Count de Caylus, and from Lord Cathcart, for whom he executed several commissions in useful ware as early as 1766. Lord Cathcart lent him the work of Caylus, and subsequently intrusted some of the proof sheets of Sir William Hamilton's—then Mr. Hamilton—great work on vases; two volumes of which, in folio, were published in 1766, and two more in 1767. Sir Watkin Williams Wynne subsequently presented Wedgwood with the volumes themselves; and having through the great kindness of Lord Cathcart been intrusted with some commissions for Sir William Hamilton, a correspondence followed, which, at this period of experiment, proved of the utmost value to the potter. He had also for his guide some splendid Etruscan vases lately purchased by the Duke of Northumberland for his cabinet; thus incited he was eager to begin what he aptly styled "his great work."

De Caylus, aided by the chemical knowledge of a French physician, and by the observations of Pliny, made various experiments as to the ancient methods of encaustic painting; and he chiefly effected his purpose by covering canvas, wood and similar surfaces with wax in which were incorporated various tints and colours. But Wedgwood, whilst he understood that the Greeks and Etruscans painted their vases in fresco, and whilst the clay was soft, does not seem to have analysed their colours, or sought to recover their methods of application, but deriving his various shades of red and black from the oxides of iron, followed his own plan of applying them; his aim being, that the vehicles incorporated with the colours as a flux should not, when fired, leave a glassy or enamelled surface; but sinking into the body to which they were applied, appear as a part of it, though differing in hue. That he excelled or even approached the beauty of the antique vases is a matter of divided opinion. High officials, curators of museums and classical purists will scarcely admit that his Etruscan painted vases have any merit. They complain of weight, colouring, decoration and form. In weight certainly they do not approach the excellence of antique examples, nor is the colouring so fine; but he copied the purest forms, and in many instances repeated the decoration to even the minutest touches. His Patent shows that some of his processes were exactly similar to those of the classic potters—as that of laying on some of the colours.

But he fired his ware once, then had it painted, and then fired again in the enamel kiln as many times as the colours required; a process, if we may judge, wholly different to that of the ancients. His body—if less light in weight—far excelled in durability anything produced by the classic potters; and he himself was of opinion that the encaustic colours he invented not only completely imitated the paintings upon the Etruscan vases, "but," as he says in the first edition of his Catalogue, and subsequently in others, "*did much more* by giving to the beauty of design the advantages of light and shade in various colours." To this he adds "The figures upon these Vases are taken chiefly from Gems, antique Paintings, & Bas-reliefs; & are executed by the best Hands we can employ. We have spared no Attention to render them Ornaments fit for the noblest Apartments; & considering the great Expense & Risque attending such delicate Subjects, we believe the Prices are much lower than those of any other Ornaments in Europe, that can with Propriety admit of any Comparison with them."

With all but those classical purists, who allow merit to no work of art, unless covered by the glory of two thousand years, Wedgwood's reproductions of antique vases are highly considered; and were so in his own day. It was difficult to meet the great demand; and the taste for these beautiful objects saw no decay so long as he lived. Sir William Hamilton's opinion was greatly in their favour. "Your Etruscan ware," he wrote from Naples to Wedgwood and Bentley, March 2, 1773, "is universally admired. I hope you continue to meet with all the encouragement you deserve. I will surely send you some drawings of fine shaped Vases soon. Continue to be very attentive to the simplicity & Ellegance of the forms, which is the chief article—& you can not consult the originals in the Museum too often."[1] On one occasion when complaints were made that the encaustic painted vases were not produced in sufficient numbers, Bentley wrote thus gracefully to the head clerk in Newport Street, "When your Friends wonder why you have not more and oftener, please to give *them to understand* that it is very difficult to make *fine and perfect* things of *any kind*. How often does our great

[1] From an original letter of Sir W. Hamilton, presented to the writer by J. A. Tulk, Esq., and never before published.

Mistress Nature Fail, even in the finest Order of her Productions. The angelic Sex are not all perfectly straight, delicate & beautiful, no more than our Vases; & you may contrive to edge in the *Natural Inference* that *every good Thing* deserves a *good Price.*"

The encaustic painting was applied to an immense variety of ornaments besides vases. Long and oval tablets called "Herculaneum pictures," inkstands, and bouquetiers, or flower pots, were amongst the number. Encaustic painting in black was also applied to red bodies—in all variations of form—though not so frequently; and at a later period very many beautiful reliefs in a dull red were applied to black bodies; and black to red in the same manner. Wedgwood also tried various imitations of the beautiful red wares of antiquity; but probably from want of time to carry on his experiments, he did not even approximate thereto. In so far as weight went, he occasionally approached ancient examples, as in the case of a large pair of what were probably intended for wine coolers, in the Sibson Collection. They are nicely formed, prettily impressed with vintage and other ornament, their weight is light, but the colour has a washed-out appearance, very unlike that of the wares of Samos, Saguntum, and Aretium. More commonly his reds are too ruddy; too kindred to a common brick. He made various trials, and acting upon the advice of Sir William Hamilton, the red was tinged with yellow, but the results were still unsatisfactory. Bentley was constantly urging him to try for the fine coral red and beautiful glaze of antiquity, but Wedgwood could find no time. At length he wrote to Bentley: "I wish you to fix upon one of the *Bronze like* colours for the cheap cabinets, as we shall never be able to make the *Rosso antico*, otherwise than to put you in mind of a *red* Pot Teapot." His son, Josiah Wedgwood, was far more successful in the manufacture of red ware of good form and colour, as he early in the present century made some admirable imitations of Roman ware, found in the tumuli of the Wiltshire Downs, for Sir Richard Colt Hoare, the eminent antiquary. Modern trials have been even more successful; though the production of beautiful ornaments with the colour and glaze of true Samian ware, is an object yet to be hoped for and attained; more particularly as our country holds clays of the finest quality for purposes of this character.

Thus Wedgwood, like all other men who carry forward the arts and

sciences of their country, failed in some things and greatly succeeded in others; and hindrances and annoyances often retarded his work. From the first he was surrounded by a host of unscrupulous pirates, who, manufacturers like himself, not only bribed his workmen to betray the secrets of their master's workshops, but also bought the earliest specimens they could of his best productions, and then closely imitated them in inferior bodies, designs, and colouring. The chief delinquent, at this period, was a manufacturer named Palmer, who first in alliance and afterwards in partnership with a London dealer named Neale, left no artifice untried by which he could rob Wedgwood of the just reward of his long and anxious labours. Palmer was assisted in these nefarious practices by a clever workman and modeller named John Voyez. Wedgwood hired him in the spring of 1768 for a term of three years, and needing his services at Burslem, had a house made ready for him, and otherwise most generously assisted him. But, in course of a few months, he had left his excellent master; and committing some glaring offence, was publicly whipped and then imprisoned. The nature of his offence does not appear. Wedgwood, in order to clear his hands of him, paid two years' stipulated salary, thinking it well to be rid of him at any price. So soon as Voyez was released from prison he took service with Palmer, and made black and bronze vases, as also seals, from Wedgwood's designs. After being cast out from Palmer's, he served other manufacturers for brief periods. At length he began business for himself; and making seals, on which he forged Wedgwood and Bentley's names, traversed—at intervals—the country with them; forcing sales by auction in markets and at fairs, when he could not dispose of his goods by more legitimate methods. Bankrupt, wretched and miserable—and travelling in a cart with his wife and children—he fades from human view, and probably died, as he had lived, a vagabond and an outcast. At one time it was thought that but one example remained of his skill in ornamental pottery, and that nothing more than a jug of ordinary quality decorated with two figures in coloured relief; but recently it has been discovered that Voyez could achieve far more artistic work. In the collection of Sir William Holbourne of Bath, is one of the vases Voyez made for Palmer. It is in basaltes, 22 inches in height, of very elegant form, with fine reliefs on each side of "Prometheus bound to a rock and attacked by an eagle." The handles are

female terminal figures (now damaged), and beneath one portion of the relief is marked "J. Voyez. sculpebat. 1769," and on the square plinth is marked "H Palmer, Hanley, Staffordshire." He also imitated Wedgwood's variegated bodies; two oviform vases marked with his name, with white leaf ornaments in relief on the lower part and white handles, being in Mr. Hailstone's collection. Voyez's career conspicuously illustrates the short-sightedness of crime and treachery. Had he remained faithful to his excellent and generous master, he might soon have risen to the post of chief modeller at Etruria, and left works to posterity which would have been associated with his name.

Whilst these were Wedgwood's ceaseless labours in ornamental art, he was busy with the celebrated table, dessert, and tea and breakfast services for the Empress of Russia; and thus known as the "Russian Service." It was partly for facilitating its enamelling that the painters were removed from Newport Street to Chelsea. Prior to this vast order, Wedgwood had made and sent a small service to St. Petersburg for the Empress; and now, in imitation of those German princes whose favours were lavished on the porcelain works of Dresden and Berlin, she commissioned, through one of her nobles, Mr. Baxter the English Consul at St. Petersburg, then in England, to negotiate with Wedgwood and Bentley the business relative to this great commission. Each piece of these services was to be enamelled with a different view of British scenery; and as they were for use at the "Grenouillière," a place so called, and forming part of the palace of Tzarsko-selo, near St. Petersburg, a child and frog were to be painted on the under-side as a distinctive mark. The child was subsequently omitted; and the frog alone appeared, painted green within a shield.

As fast as the various articles were manufactured at Etruria, they were sent to Chelsea to be painted; great numbers of the best enamel painters of the day, including women, being engaged upon the work. It was begun in April, 1773, and finished in the summer of 1774. The chief difficulty was in obtaining a sufficient variety of views, though the nobility and gentry rendered most generous aid; two or more landscape painters were employed, prints bought in great profusion, and the camera obscura lent assistance. All the forms for tureens, glaciers, centre-pieces, fruit baskets, and many other articles were from new designs. Of these Wedgwood himself modelled a considerable

number; and as a knot for the lids of the glaciers, he designed the figure of a little old woman seated cloaked, as expressive of cold; and for a long period this remained in use as a knot to the lids of teapots, vases, and other objects of ornamental pottery.

The business premises in Newport Street, though of considerable extent, had soon become much too small for the transactions of a trade which in all its departments grew day by day. Both Wedgwood and his partner looked about them therefore, for a more commodious place of business. And after some negotiations with respect to one of the large houses which, at that date, were being built in the Adelphi by the brothers Adams the architects, they arranged for the lease of a large house in Greek Street, Soho, then a fashionable quarter, and to which was attached a very large room, till recently used as a school and dissecting room by the medical professors residing in the neighbourhood. These premises passed into the occupation of Wedgwood and Bentley at the close of 1773; in April, 1774, the show rooms, though yet incomplete, were opened, and in July Bentley, who had recently married again, removed hither with his wife and household from Chelsea.

For a month, June, 1774, a portion of the Russian service was on show in Greek Street, and it was visited by the Royal family and the whole fashionable world. Mrs. Delany in one of her letters, June 7, 1774, refers thus to her visit to the new show-rooms: "I am just returned from viewing the Wedgwood-ware that is to be sent to the Empress of Russia. It consists, I believe, of as many pieces as there are days in the year. They are displayed at a house in Greek Street, 'Soho,' called 'Portland House,'[1] there are three rooms below & two above filled with it, laid out on tables, everything that can be wanted to serve a dinner; the ground, the common ware pale brimstone, the drawings in purple, the borders a wreath of leaves, the middle of each piece a particular view of all the remarkable places in the King's dominions neatly executed. I suppose it will come to a princely price; it is well for the manufacturer which I am glad of, as his ingenuity and industry deserve encouragement."

These services, which were transmitted to Russia during the autumn of

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[1] It was so named by Wedgwood from its situation on the Portland estate. The Duke was a generous patron.

1774, contained 952 pieces. The Empress paid £3,000 for them through her Consul, but the order proved ultimately a loss to the partners. It aided, however, in giving Wedgwood and Bentley an European reputation, and led to further royal and noble orders. The Empress herself was warm in her praise and conveyed her thanks, not only through the English Consul, but by her own Ambassador. She enshrined the service in the most fantastic, and yet most beautiful of her country retreats, and showed it there to Lord Malmesbury in 1779. At the present date not a vestige seems to remain. A friend who often travels to Russia, and has business relations with those connected with the Court, has caused inquiries to be made, but nothing is now known of the celebrated services. They were probably stolen piecemeal by Catherine's worthless and countless favourites, and so perished. The only relics, an exquisite cup and saucer, are in the Mayer Collection, Liverpool, and engraved in the "Life of Wedgwood," vol. ii. pp. 296, 297.

Wedgwood was at this date the father of five children, three sons and two daughters. Another son had died in infancy, at the date of the amputation of his leg; and two daughters were born subsequently, the last in 1778. He had suffered much and long anxiety on account of his wife's frequent illnesses; and he was himself at one period greatly afflicted with a disorder in his eyes, which threatened blindness and much unnerved him.

The second edition of the Catalogue was issued in 1774. It contains nearly 150 new cameos and a large number of designs in intaglio for seals. The bas-reliefs, tablets and medallions are increased by eleven, the subjects being of no great account, and probably designed by no higher artists than Parker and Mrs. Landre. The biographical and historical suites of medallions are enriched by some valuable additions. Twenty-four fine busts of various sizes are added; and the list of small statues and animals includes Bacchus, a Fawn, the Venus de Medici, elephants, a vestal, Solon, Minerva, Palladio and Zingara.

The fourth edition of the Catalogue was published in 1777,[1] and covering, in the additions to its lists, a period of only three years, shows an immense amount of artistic labour of high quality. Its "Conclusion" first enunciates

[1] The third edition was merely a translation of the second edition into French.

those sound principles on which Wedgwood, as also Bentley, had based their conception of the necessities of ornamental art. Then, as now, there was a cry for cheapness rather than excellence. "The proprietors of this manufactory," they say, "hope it will appear to all those who may have been pleased to attend to its progress, that ever since its establishment, it has been continually improving, both in the variety and perfection of its productions.—A competition for *cheapness* and not for *excellence* is the most frequent and certain cause of the rapid decay and entire destruction of arts and manufactures. The desire of selling much in a little time, without respect to the taste and quality of the goods, leads manufacturers and merchants to ruin the reputation of the articles which they manufacture and deal in; and whilst those who buy, for the sake of a fallacious saving, prefer mediocrity to excellence, it will be impossible for manufacturers either to improve or keep up the quality of their works.—This observation is equally applicable to manufactures, and to the productions of the fine arts; but the degradation is more fatal to the latter than the former: for though an ordinary piece of goods for common use is always dearer than the best of the kind, yet an ordinary and tasteless piece of ornament is not only *dear* at any price, but absolutely *useless* and *ridiculous*.—All works of art must bear a price in proportion to the taste, the skill, the time, the expense and the risk attending the invention and execution of them. . . . *Beautiful forms* and *compositions* are not to be made by chance; and they never were made, nor can be made in any kind at a small expense; but the proprietors of this manufactory have the satisfaction of knowing by a careful comparison that the prices of many of their ornaments are *much lower*, and all of them as *low*, as those of any other ornamental works in *Europe*, of equal quality and risk, notwithstanding the high price of labour in *England;* and they are determined rather to give up the making of any article than to degrade it. They do not manufacture for those who estimate works of ornament by their *magnitude*, and who would buy pictures at *so much a foot:* they have been happy in the encouragement and support of many illustrious persons, who judge of the works of art by better principles; and so long as they have the honour of being thus patronized, they will endeavour to support and improve the quality and taste of their manufactures." This last noble paragraph cannot be too often reprinted, for till conscientiousness in his art, as

in the old Greek times, be the aim of the artist, perfection and ideal truth will never be attained; nor will public taste meet this ideal truth till cultivation has begot conscientiousness on the part of those who would be patrons, be their rank what it may.

Two years prior to the issue of this Catalogue, Flaxman had begun his labours for Wedgwood. For this purpose he was sought out by Bentley, who, as it appears, had conceived a high idea of the young sculptor's talents. Wedgwood already knew him, if not in person, at least by fame. More probably the former, as he was in the habit of visiting every cast shop in London; particularly those in which subjects from the antique were chiefly sold. Flaxman's father dealt in a superior class of work, and admitted but few designs into his collection which were not severely Greek. He may thus have seen the studious and delicate youth bent over his modelling tools or his books in his visits to the elder Flaxman's shop, which at that date was in the Strand, opposite Durham Yard. Or he may have listened to the gossip of Academicians and artists in respect to the award of the gold medal which Sir Joshua Reynolds, who knew nothing of sculpture, so unjustly presented to Engleheart instead of Flaxman. Conceit was no failing of the great artist, but he was proud, and thought himself injuriously treated. However derived, Wedgwood's first impression of Flaxman had not been favourable. "I am glad," he wrote to Bentley, January 14, 1775, "that you have met with a modeller, & that Flaxman is so valuable an artist. It is but a few years since he was a most supreme Coxcomb, but a little more experience may have cured him of this foible." The next day he wrote again of the young sculptor. "Perhaps Flaxman can model you a good Tablet for a chimney-piece—you know we have not one of a proper size. It should be modelled upon a piece of ground glass or marble, & you may allow an inch at 8 for shrinking. I need not tell you that the Figures should be open, & managed properly for a coloured ground. What do you think of Vases of our fine blue body with white laurel festoons, medallions, &c., or for Grecian painting?" Till the July succeeding we hear nothing further of Flaxman from Wedgwood's letters; but a bill still preserved shows that he had in the interval modelled on his father's account the designs for a pair of vases with triton and satyr handles[1]—an antique vase sculptured

[1] Figured, "Life of Wedgwood," vol. ii. p. 387.

with figures, bas-reliefs of Melpomone, Thalia, Terpsichore, Euterpe, Sappho, Apollo, Hercules and the Lion, Hercules and the Boar, Hercules and Cerberus, Bacchus and Ariadne, Jupiter, Juno, Minerva, Justice, Hope, and four bas-reliefs of the Seasons. In the July following he models some portraits for cameos; and a few days later Wedgwood, in another of his letters, suggests to Bentley some further work for him. "Suppose," he writes, "you were to employ Mr. Flaxman to model some figures. They would do for vases, inlaying, &c. We have nobody here that can do them." As autumn sets in, the young sculptor is busy with the portraits of Sir Joseph Banks—then Mr. Banks, and Dr. Solander; and of these and other things Wedgwood writes to Bentley, "I wish you to see Mr. Flaxman before you leave London & if you could prevail upon him to finish Mr. Banks & Dr. Solander, they would be an acquisition to us, & as we shall now make with *tolerable certainty* any moderate sized bas-reliefs of the composition sent you last in a Conqueror's Province & companion, I submit it to you whether we should not have some of the finest things that can be modelled, & originals which have not been hackney'd in Wax & Plaister for a century past; & if we think we should, would it not be saving time to set Mr. Flaxman upon some business before you leave him? Mr. Grenville you know gave us permission to copy or mould from any of the fine things in his possession. He has a vase or two in town full of Bas-relief figures, which would do for us charmingly. If we had a number of such figures as would compose into Bacchanalian processions, Sacrifices, &c., we could make many wonderful things from them."

In January, 1776, Flaxman was at work upon large bas-reliefs for chimney-pieces, and a little later a commission was given to him for a few Greek heads. It was at this date that Wedgwood styled him the "Genius of Sculpture," and it is probable that Flaxman had raised his terms for modelling, for the former restricted his commissions on account of cost. Wedgwood began now to form his moulds in clay, which, as he said, "made them everlasting;" but as the firing reduced them a full size, the sculptor had to increase the size of his models in proportion. He had in hand at this date, June 19, 1776, the model for the tablet of Silenus and Boys, the heads of Julius Cæsar, Pan, and Syrinx, the figures of Day and of two Bacchanals. Later in the same year he was at work upon a draped female figure holding a cornucopia under her, and

also those of Plenty and Medea. The six Muses followed as also a new set of models of the English poets taken from the finest prints.

The number of new bas-reliefs, tablets, and medallions in this Catalogue of 1777 is about eighty-one, and of these quite thirty were from designs modelled by Flaxman. Wedgwood had now perfected, or nearly so, his jasper body, both in large and small pieces ; the ground and relief in some cases being alike white, in others the ground being a beautiful blue, the relief only white. Writing to Bentley in relation to some Greek heads for which Flaxman had supplied the models, he said, "We have sent a complete set of the Greek heads in white, with gilt frames. Some of the same (but not a complete set), with blue grounds. Some Anthonies & Cleopatrias very fine, & a few bas-reliefs, all of which I wish you to look at before they go into the Rooms. The blue grounds are out of the last kiln & the Cleopatrias, both of which are the finest things imaginable. It really hurts me to think of parting with these Gems, the fruit of twenty years' toil, for the trifle I fear we must do, to make a business worth our notice of it." In relation to the Sacrifice to Pan and its companion tablets, which were in the white body, he adds, elsewhere, "The most exquisite things I ever saw. Pray examine the texture, the surface, & the workmanship with y^r^ glass, & then if you can find in y^r^ heart to sell them, set what prices upon them you please, but it will be really a sin & a shame to part with them for 15*s.* a pair."

This was a period of extraordinary activity, for besides these thirty-one tablets and medallions, Flaxman modelled various designs for cameos, and some few busts, as also various beautiful forms for reproduction in cream-colour and other bodies ; and these in addition to works he prepared on his own account for exhibition in the Royal Academy. The number of new cameos added to the list was forty-seven, with seventy-four intaglios, and the new portrait medallions of various kinds were just a hundred. A very large number of casts were bought from Grant and Hoskins ; and the latter, with Mrs. Landre, and Stephan, were otherwise much employed in modelling designs.

Bentley and his wife not finding the air of the town agree with them, and more room being required for the constantly increasing body of artists and workmen, they removed in 1777 to a pleasant country-house at Turnham Green. The chief inducement for choosing this neighbourhood seems to have

been that Bentley's friend, Ralph Griffiths, the editor of the "Monthly Review," lived there, and even carried on, in some premises attached to his dwelling-house, the printing of various publications. Otherwise, at that date especially, Turnham Green had little to recommend it. The soil was clay, the land comparatively flat, and the roads dangerous from footpads and highwaymen. Wedgwood never liked the place; but when in town he visited it, and greatly enjoyed the warm hospitality of his friends. Bentley lived in excellent style, travelling to Greek Street whenever necessary in his chariot and pair.

Wedgwood made his first trials for cane and bamboo coloured wares in 1777, but some years elapsed before they were brought to perfection. Inkstands of all kinds, both plain and ornamental, were now produced in large numbers; and mortars are first mentioned in 1779, though Wedgwood had long previously been making experiments on bodies intended to be impervious to heat and pressure, and acids. He generously supplied Dr. Priestley with all the retorts, crucibles, and other vessels necessary to elaborate researches in chemistry; and by degrees a great trade was opened with Manchester and other manufacturing towns in mortars and other vessels used in the new processes of bleaching linen and cotton goods by chlorine.

The two years succeeding 1777 were marked by no less activity in the production of the finest objects in ornamental pottery. To this period belongs Flaxman's designs of the Apotheosis of Homer, An Offering to Flora, the Nine Muses complete, the Muses with Apollo, in two pieces, for friezes to chimney-pieces, with the Apotheosis of Homer for the tablet; the Dancing Hours, Triumph of Love, Sacrifice to Love, Triumph of Venus, Triumph of Bacchus and Ariadne, Young Hercules, Bacchus with an Urn and Grapes; some groups of boys, and the Four Seasons in separate pieces. To the beauty of the more celebrated of these compositions, our Illustrations testify. The idea of the Apotheosis of Homer, Flaxman derived from some print or model of the original bas-relief, which at that date formed part of the original collection in the Colonna Palace at Rome. It is now included in our national treasures; having been purchased for the British Museum in 1819. But the treatment this extremely fine bas-relief received, created, as it were, a perfectly original work of art. The tablet of the Nine Muses was also suggested by a bas-relief from a sarcophagus in the Capitoline Museum; and Young Hercules

killing a Lion was from the same source, though individualized, and, as it were, recreated by the hand of genius. We also see by Wedgwood's letters that there was an extremely fine "Homer & Hesiod" tablet, but the Catalogues do not record it. The cameos and intaglios were added to, but many changes of subjects were afterwards introduced. To the lists of portrait medallions, busts, and small figures, were some valuable additions.

But just as these splendid successes in ornamental art were crowning the arduous labours of many years, Thomas Bentley died on Sunday, November 26, 1780, from some sudden and rapid disorder; probably gout, to which he was subject. There was not even time to summon Wedgwood to his death-bed; though, three days after, Nov. 29, he was on his way to Turnham Green, and on the 2nd of December he attended the funeral. Bentley was buried in a vault within Chiswick Church; and at no late date afterwards a handsome marble monument by Scheemakers, the sculptor, was erected to his memory.

All the letters and papers of 1780 have apparently perished; we therefore know nothing of his illness, of when the friends met last, or what were Wedgwood's feelings on the occasion. That he mourned his loss, and felt that it was in some senses irreparable, there can be no doubt. When we come next upon his handwriting it has changed in a marked degree; its manly vigour is gone, and the signs of impaired health and premature age are only too apparent. For at least a dozen years Bentley had been his right hand in all business transactions; and, apart from those connected with the ordinary manufacturing processes at Etruria, he had shared with him every difficulty and anxiety connected with so vast a trade. Bentley was a man of superior education; though from the evidence afforded by the literary condition of the various Catalogues he was no profound or critical scholar. He was a diplomatist by nature; and his handsome person and winning address lent power to his exquisite persuasiveness. The show rooms in Newport Street and afterwards, far more, those in Greek Street, became a fashionable lounge. Here Mr. Bentley discussed politics with Members of Parliament; quoted much Latin, perhaps a little Greek, in his converse with pompous college doctors and erudite divines; and a thousand pretty compliments and flatteries, to say nothing of stray and appropriate lines from the English poets, charmed the ears of rich and titled ladies, and led them often to make costly purchases, if only

for the sake of pleasing this graceful and princely gentleman. Bentley went to court with all the newest ornaments, and was almost always honoured by a private interview with the Queen and Princesses, if not the King. He visited the seats of the highest nobility, and made what choice he pleased from the various fine-art collections he found there. He sought out the best artists; he seems to have pleaded for their generous treatment; and, a man of exquisite taste and judgment in art, he was for ever suggesting that simplicity should be the rule in decoration, and the finest forms of antique grace, whether in vases or in figures, be used for inspiration or for models. Bentley was also an excellent political and critical writer. He wrote articles for the St. James's "Chronicle," and for many years helped his friend Ralph Griffiths to fill the pages of each number of the "Monthly Review."

Such were Bentley's functions, and admirable and valuable they were in their way. But, as Mr. Byerley said long after, it was Wedgwood, who, seated on the bench whole days at Etruria, was creating the fine forms and beautiful objects, which, when perfect, Bentley, with the grace of a prince, dispersed in the show-rooms in Greek Street. This was the higher function, and markedly so. Even when the greatest of his artists, Flaxman, had done his work, there was still to interpret it in other, and often most difficult materials. "As to the part which belongs to Flaxman," said Mr. Gladstone in his speech at Burslem, "there is little difficulty; notwithstanding the distorting influence of fire, the works of that incomparable designer still in great part speak for themselves. To imitate Homer, Æschylus, or Dante, is scarcely a more arduous task than to imitate the artist by whom they were illustrated. Yet I, for one, cannot accept the doctrine of those who would have us ascribe to Flaxman the whole merit of the character of Wedgwood's productions, considered as works of art. First, from what we already learn of his earliest efforts, of the labours of his own hands, which evidently indicated an elevated aim, and a force bearing upwards into the region of true plastic Art; as, again from that remarkable incident, when he himself threw the first specimens of the black Etruscan vases, while Bentley turned the lathe. Secondly, because the very same spirit which presided in the production of the Portland or Barberini vase, or of the finest of those purely ornamental plaques, presided also, as the eye still assures us, in the production not only of *déjeûners*, and

other articles of luxury intended for the rich, but even of the common wares of the firm. The forms of development were varied, but the whole circle of the manufacture was pervaded by a principle one and the same." As Mr. Gladstone thus says, Wedgwood possessed in an extraordinary degree an absolute love of the perfect; it pervaded and was the essence of all he wrought and did. Genius, it has been well said, is only another term for unwearied and ceaseless painstaking; and Wedgwood's eye was everywhere, his heart in all his labour. He superintended every detail, sat at the bench, instructed at the lathe, overlooked the minutest detail in the business of the modellers; and no duty was too mean or too high for his vigilance and austere control. Every article, be it what it might, which was in the least imperfect, he dashed to pieces with his stick. Slovenliness in workmanship he abhorred, idleness he gravely reproved; and yet he was the most beloved of masters. The peculiar thud of his cork-leg as he ascended and descended the various staircases of his manufactory was a welcome sound to every ear.

To remove the impression from the public mind, an impression which seems to have existed to a great extent, that Bentley, by his taste and accomplishments, had been the great moving principle in the production of ornamental works, it was resolved, soon after his death, to have a public sale by auction of all the existing stock, and re-open the rooms in Greek Street, Soho, with a perfectly new assortment of ornamental wares. Accordingly the sale took place at Christie and Ansell's great room (late that of the Royal Academy), No. 125, Pall Mall, on Monday, December 3, 1781, and eleven following days. The number of lots were 1,200, and consisted entirely of ornamental goods. A few days after the conclusion of the sale, the show-rooms in Newport Street, redecorated and re-arranged, were opened to view; and the public, for the first time, saw that the fine body called jasper could not only be moulded into cameos, small bas-reliefs and medallions, but into splendid vases, into tablets of infinite beauty, and into ornaments of every character. Flaxman had been at work, and his fairest images of beauty shone in white purer than alabaster, and in blue which rivalled that of the summer's sky.

The death of Bentley caused great changes at Etruria; and henceforth we see Wedgwood more as a man of science and a politician than as a potter. He wanted rest and change, and to be busy with other things connected with

his great establishment. His eye could not be everywhere, nor his control cover every detail. He, therefore, in the spring succeeding Bentley's death secured the services of Alexander Chisholm as secretary and superintendent of his laboratory and varied chemical experiments, and in July, 1782, those of Henry Webber as resident modeller at Etruria. Wedgwood thus obtained comparative freedom from the modelling room, the laboratory and the desk. Webber, who was an artist of much ability, had been recommended to him by Sir William Chambers, the architect, and Sir Joshua Reynolds. In Chisholm Wedgwood found for the rest of his life a faithful and attached friend and able assistant, who for thirty years previously had filled a similar post with Dr. Lewis of Kingston-upon-Thames, the author of the "Commercium-Philosophico-Technicum," as also other able scientific works. At the time he thus settled down for the rest of his life at Etruria Chisholm was more than fifty years of age. This philosophical and intellectual connexion, which appears to have been a source of great happiness to both, soon showed appropriate results; for between May, 1782, and 1786, Wedgwood contributed no less than three papers to the pages of the "Philosophical Transactions" on the Pyrometer; an instrument of his own invention for measuring degrees of heat. As a reward for these and other valuable scientific labours he was elected a Fellow of the Royal Society in 1783; his election occurring at the same time as that of Dr. Priestley. At this date he also issued two admirable pamphlets, one entitled "An Address to the Young Inhabitants of the Pottery," the other "An Address to the Workmen in the Pottery on the subject of entering into the service of Foreign Manufacturers." The country, owing to the results of the American war and the stagnation of trade, was in a most distressed condition. Riots had occurred even at Etruria, and journeymen potters were being lured away from their masters by the agents of various foreign manufacturers, chiefly French and American; and to arrest the tide of these evils, if he could, Wedgwood dictated to his secretary the substance of these excellent literary productions.

Amongst Webber's labours at Etruria in modelling were "A Triumph of Mars," "A Boy leaning on his Quiver, with Doves," "A Cupid drawing his Dart," "Hebe," its companion, "Apollo and Daphne," as a beaupot, "Cupid," a model, "A Sacrifice to Hymen," a model in bas-relief, and

"A Sacrifice to Concordia," its companion. He also modelled designs for vases, cups, the various decorative parts of chimney-pieces, and other articles.

From 1779 till 1787, at which date the last and sixth edition of the Catalogue appeared, Flaxman was constantly at work for Wedgwood; maintaining himself by what he thus earned. "A Shell Venus," "A Bacchante," "Cupid and Psyche," two busts of Rousseau and Sterne, a mould for a bust of Dr. Fothergill, the mould for a tureen, a mould for a bust of Mrs. Siddons, and "A cast of a fragment by Phidias," were amongst his productions in 1781 and 1782. In the latter year he married, and removing from the paternal roof to a small house in Wardour Street, Soho, gathered his models and works of art around him. He also designed groups of children in separate stories, such as the game of blind-man's buff, playing marbles, and the triumph of Cupid, for the decoration of teapots; the jasper ware being by this time adapted to many useful purposes. It is pleasant to think that these varied labours aided in securing to Flaxman simple independence and the blessing of an excellent wife, who loved him and appreciated his genius to the full.

Wedgwood was much mixed up in the commercial contests of the period; and from a suggestion of his, made to Boulton, sprung the celebrated Chamber of Manufacturers. For this association Flaxman made two drawings of arms. It is questionable if either was ever used, even in the form of a seal. In 1784 the exquisite designs for the celebrated set of chessmen were produced, and three years later came the model for the bas-relief of "Mercury joining the hands of England and France," designed to commemorate Pitt's Treaty of Commerce between England and France. The breaking out of the French Revolution annulled at once the Treaty and its liberal principles of navigation and commerce. Wedgwood was a great loser by these changes. Prior to the ratification of the Treaty he sent both to Paris and Bordeaux a splendid assortment of ornamental goods, but his consignees were careless, indifferent, and bad paymasters, and he had reason to regret his generous confidence. His Dublin business was also ruined by the active measures he took to defeat the Irish Propositions.

From July 1787, till the close of his life, Wedgwood was more or less active in the cause of the Abolition of Slavery. He formed one of the

Society's Committee, and attended its meetings whenever he was in town. He contributed largely to its funds, and wrote long letters to those of his friends who had been led to believe that slavery was a good rather than an evil in relation to the human race. Under his directions Hackwood modelled a design of a seal for the society. This design, a slave kneeling in chains, with the motto encircling the figure, "Am I not a man and a brother," was highly approved of by the Committee;[1] a seal was ordered to be engraved from it; and in 1792 Wedgwood, at his own expense, had a block cut from the design as a frontispiece illustration for one of Clarkson's pamphlets. His own manufactory also made good use of the drawing. Seals in all the various bodies, and cameos in jasper, the ground white, the relief black, were produced in large quantities, and distributed gratuitously as well as sold. Clarkson himself received more than five hundred seals and cameos; and as the cause gained popularity, so also did the design of the Slave. As a seal, a ring, a shirt-pin, or coat buttons, gentlemen wore it; as also ladies in every possible form; even mounted as pins for their hair. Through his friend Phillips the bookseller, Wedgwood sent some of the cameos to America to Benjamin Franklin, who wrote thus regarding them, "I am distributing your valuable present of Cameos among my friends, in whose Countenances I have seen such Marks of being affected by contemplating the Figure of the Suppliant (which is admirably executed) that I am persuaded it may have an effect equal to that of the best written Pamphlet in procuring Favour to those oppressed People."

Ladies of rank and fashion—Lady Diana Beauclerk, Lady Templeton, and Miss Crewe, contributed at this later date, many charming designs and models; and these Wedgwood reproduced in various forms. The two last bas-reliefs which stand on the list of the final edition of the Catalogue are amongst the finest things Flaxman ever modelled, "Diana visiting Endymion," and "Hercules in the Garden of the Hesperides." For this last bas-relief, which was charged to Wedgwood on the 10th of August 1787, he was paid £23; and about seven days later he and his wife set off to Rome. About the same period Webber also visited Rome, where in March 1788 he

[1] Engraved, "Life of Wedgwood," vol. ii. p. 565.

was at work in the Museum Capitolinum. Under his and Flaxman's directions a body of modellers and gem engravers were organized, and to their labours we owe several of the subjects of the bas-reliefs which appear in our Illustrations.

Prior to his departure for Rome, Webber finished his model of the Barberini vase, which the Duke of Portland had generously lent to Wedgwood. Upon his return to Etruria in November 1789 his labours were resumed, and after infinite pains and disappointments, as to colour, form, undercutting, and firing, Wedgwood had the delight of seeing perfected one of the finest copies of his last and greatest work. It was carried to London and after being shown to the Queen by Wedgwood's friend, M. de Luc, it was placed for some days in the rooms of the Society of Antiquaries, and while there its entire similitude to the original was certified to, as given in our Illustration, by Sir Joshua Reynolds. Upon its removal thence to Greek Street, tickets to view it were issued. Persons of the highest rank and position availed themselves of this privilege; and when the show was closed it formed the gem of a rich assortment of ornamental goods taken abroad by Josiah Wedgwood the younger and his cousin Mr. Byerley. They visited Paris, the Hague, Hanover, Berlin, and Frankfort; and were received at the respective courts and by the nobility with the greatest consideration. The works they exhibited were alike admired and appreciated, and they were assured that no other manufacture could pretend to such a high degree of perfection.

The production of his copies of the Barberini vase, was Wedgwood's last, as it was his greatest triumph in ceramic art. His health had been long declining, and after a brief illness he died at Etruria, on Saturday, January 3, 1795, in the sixty-sixth year of his age. On Tuesday, January 6, he was buried in the parish church of Stoke-upon-Trent.

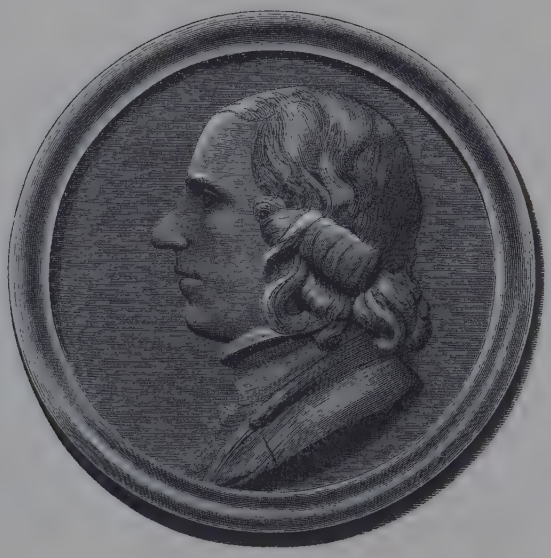
The principles on which he based his labour, rather than the works themselves, must be held in view by those who aspire to advance the arts of the country in as eminent a degree. The beautiful bodies he perfected and invented, the basaltes and jasper, may be safely left in the hands of his descendants, his grandson, and great grandsons, who in every sense have resuscitated modern Etruria, and in the International Exhibitions of 1861 and 1872, displayed works in jasper of which their illustrious father would surely

have been proud. Our manufacturing and artistic wants are his thoroughness, his conscientiousness, his desire to make all his works perfect and beautiful in their varying degree, whether it was an ordinary plate, an ornamental pudding-mould, a splendid jasper vase or a plaque. "Utility," said Mr. Gladstone, in his famous speech, "is not to be sacrificed to beauty, but they are generally compatible, often positively helpful to each other, and it may be safely asserted, that the periods when the study of beauty has been neglected have usually been marked, not by a more successful pursuit of utility, but by a general decline in the energies of man. . . . . Of imagination, fancy, taste, of the highest cultivation in all its forms, this great nation has abundance. Of industry, skill, perseverance, mechanical contrivance, it has a yet larger stock, which overflows our narrow bounds and floods the world. The one great want is, to bring these two groups of qualities harmoniously together, and this was the peculiar excellence of Wedgwood; his excellence peculiar in such a degree, as to give his name a place above every other, so far as I know, in the history of British industry, and remarkable and entitled to fame, even in the history of the industry of the world."

When we are told by some few writers, who presume to be authorities, that as a nation we have no art in our souls, and when we are denounced by University lecturers as a people too sunk in selfishness to even comprehend classic art, much less to create after its methods, we listen to mere figures of speech, not to that which has its basis in truth. Such assertions can neither affect the opinion of the connoisseur nor depress the aspirations of the student. We may proudly say we are a greatly artistic nation in all senses of art, and in evidence, we may point to the builders and decorators of our cathedrals, to our poets and our painters, our sculptors, our workers in metal, and even our potters, for Wedgwood and Minton had place among them. We may point to what our nation has done in all the work of human hands. We want more culture, a more absolute sense of and craving for the perfect, we want to leave a dead classicism, for the classicism to be found in the eternal principles of nature, and we want unity and consistency to characterize our least productions. We have made great progress within a recent date. We shall make much more. There is no finer material available to the artist than clay; and it is possible to make it auxiliary to other branches of art manu-

facture; to wall-decoration—both external and internal—to stove decoration—when we have reformed our methods of house warming and ventilation—to statuary and to table and floral service. The future of the potter's art in this country is only a question of time and culture. It has a field for effects, far wider and more fruitful than even Wedgwood so ardently pictured; and if we learn to bring together the truth of all underlying ideas, and their true adornment, a day may not be distant when our plastic works may decorate the myriad cities and homes of our vast dependencies, and our "little isle" be, in an artistic sense, as sacred to British colonists, as was Samos to the Greeks in the classic age.

BENTLEY.



FLAXMAN.

PLATE II.

The Apotheosis of Homer.

BAS-RELIEF or tablet. Body and relief alike white. Length, 14 inches; height, 7 inches. Designed by Flaxman for Wedgwood between 1777 and 1779. It appeared subsequently in various sizes and forms. It is a most poetic subject poetically rendered; and, considering that Flaxman was not more than twenty-three years of age when he modelled the design for this fine bas-relief, it may be considered to indicate all those qualities of grace, simplicity, keeping, and truth which, exhibited in his later works, have given rightly to him the fame of being the most distinguished of English sculptors. His repetition of this subject, though in a simpler manner, in "Homer's Invocation to the Muse;" Illustrations to the "Iliad," plate 1, and in plates 12, 13, and 16 of the "Odyssey;" indicates that neither this famous Apotheosis, nor that of Virgil, was forgotten. That many of Wedgwood's plaques were thus decorated by the first fruits of Flaxman's genius, adds greatly to their value, and must render them, as time progresses, of greater and greater value. A fine copy, but little undercut, of a most justly celebrated and invaluable plaque.—*Falcke Collection.*

The Apotheosis of Virgil.

Bas-relief or tablet. Blue jasper; white relief. Length, 14 inches; height, 7 inches. Designed by Flaxman for Wedgwood between 1779 and 1787. It first appears in the 6th edition of the Catalogue, published in the latter year. By some it is considered to be the Apotheosis of Alexander the Great; and the subject of a similar plaque is so named by the authorities at the South Kensington Museum. But Wedgwood's Catalogue proves that this latter title is incorrect. The treatment of this bas-relief is in parts fine, though critics of severe taste object to the *pose* of the figure indicating Fame. A masterly copy of a famous plaque.—*Falcke Collection.*

Orestes and Pylades.

Bas-relief, or oblong tablet. Pale blue jasper; white relief. Length, $22\frac{1}{4}$ inches; height, $7\frac{3}{4}$ inches. Subject: Orestes and Pylades on the coast of Ithaca. Modelled by John Devaere for Wedgwood, in Flaxman's atelier at Rome, between 1790 and 1793. The story is taken at the point where Orestes and Pylades, being led to sacrifice in the Temple of Diana, are saved by Iphigenia, the priestess of the temple. Having learnt that they are natives of Greece, she, in presenting a letter to them for delivery in that country, discovers that Orestes is her brother, Pylades her cousin, and so flies with them. The figures and drapery are well modelled, and the temple is given in lower relief, for the purpose of suggesting the idea of distance. A choice plaque of late date. Another copy is in the Graham Collection.—*Bragg Collection.*

PLATE III.

Education of Bacchus.

BAS-RELIEF or tablet. Pale blue jasper; white relief. Length, 11¼ inches; height, 6¾ inches. Marked "Wedgwood." It appears to be an adapted portion of a larger plaque; the woman on the right being evidently one of a group which balanced the fine one to the left. This favourite subject of the artists of antiquity shows one scene in the rearing up of Bacchus by the nymphs of Mount Nysa. Two of his nurses are here busied in fitting on his first pair of boots; their father, old Silenus, is beating one of his sons for slily meddling with the wine skin; another son pulls down a vine branch behind his head, in order to keep the infant steady during the operation. A fine specimen, hitherto unrecorded.—*Bragg Collection.*

Achilles and the Daughters of Lycomedes.

Bas-relief or Tablet. Black jasper, white bas-reliefs. Length, 19 inches, height 7 inches. The story is at the point where the sex of Achilles is revealed by his seizing the armour instead of choosing the jewels laid before him by Ulysses. This bas-relief was modelled in Flaxman's atelier at Rome by Devaere for Wedgwood. The latter, guided probably by prints, chose this and other subjects for modelling; for Flaxman wrote thus, Feb. 11, 1790:—"I am much obliged by your kind attention, and the employment of your good taste in the choice of subjects for Mr. Devaere's modelling; and amongst them the last model of the 'Discovery of Achilles,' I admire very much for the spirit, action, and beauty of the figures, as well as the interestingness of the story itself." This plaque, in a size somewhat smaller, is given in "The Life of Wedgwood," vol. ii. p. 588; and if comparison be made, the superiority of permanent photography over wood-engravings, however fine, will at once be seen. A superb specimen of Wedgwood's wonderful skill.—*Falcke Collection.*

The Judgment of Paris.

Bas-relief or tablet. Black jasper; white bas-relief. Height 7 inches; length 18½ inches. This tablet in a small form, 3 inches by 2½ inches, appears in the first and second editions of the Catalogue. It was remodelled on a larger scale for Wedgwood by Flaxman, between 1775 and 1777, and is numbered 183 in the fourth edition of the catalogue published in the latter year. Another version seems to have been modelled in 1790-1791 by Devaere whilst at work in Flaxman's atelier at Rome. The figures and draperies are exquisitely modelled and undercut. There are a few technical defects, as in the column and middle urn, acquired probably in firing.—*Mayer Collection.*

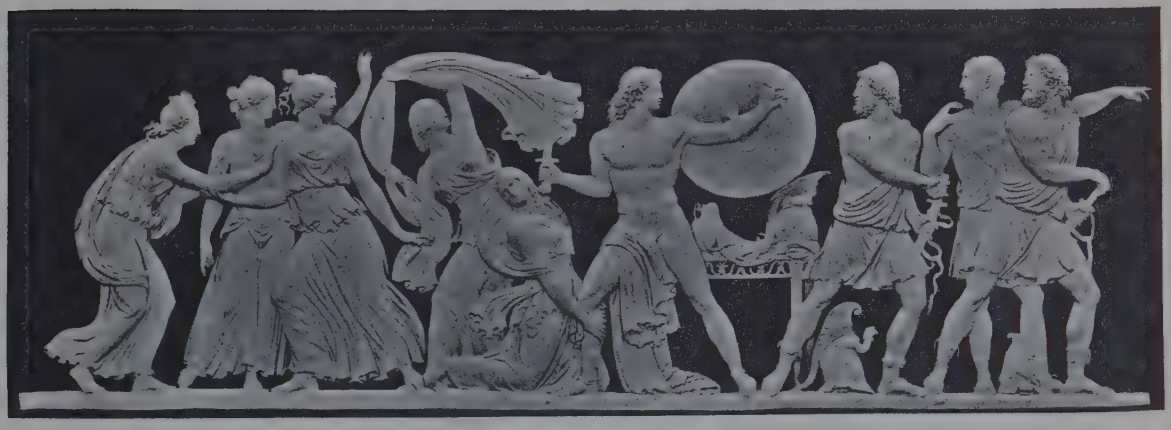


PLATE IV.

The Dancing Hours.

BAS-RELIEF, or oblong tablet. Dark blue jasper; white relief. Length, 10 inches; height, 3 inches. This exquisite gem was modelled for Wedgwood by Flaxman in 1776, and first appears in the fifth edition of the Catalogue, 1779. The idea of these graceful figures were suggested by the Horæ, or seasons, of which several bas-reliefs, differing in design, have descended to modern times; or by the Graces, three lovely youthful figures which, prior to the time of Socrates, were draped, and in earlier ages formed a chorus hand in hand, as described by Pindar. It was modelled in various sizes; the largest being 16 inches by 6 in height. A size, 2 inches higher, was adorned with festoons or garlands. It was a favourite subject for the frieze or central piece of chimney-pieces; and, first applied as a bas-relief to the black vases, was, after 1780, used with still greater effect on the jasper vases. The admirers of Flaxman's genius will see in these exquisite figures the germs of much of his after excellence as a sculptor; and recognize the same grace and chasteness in far more ambitious labours. Nothing in antique art gives a more perfect idea of poetic movement. A beautiful and perfect bas-relief of the highest quality.—*Sibson Collection.*

Apollo and Four Muses, and Bacchic Genius and Cupid.

Three bas-reliefs; one oblong, two oval and smaller. Light blue jasper; white relief. Recently belonging to a chimney-piece; *in situ* ninety years at No. 5, Gray's-inn Square, London. Cut out 19th of June, 1872. Marked "Wedgwood and Bentley." Size of centre tablet or frieze, as it was called—Length, $16\frac{1}{4}$ inches; height, 7 inches. Subject: Apollo and four Muses—viz. Erato, Euterpe, Clio, and Calliope (? Polymnia). Under each figure is the name on a printed strip of paper, in the condition received from Wedgwood and Bentley's warehouse. This is quite unique. The frieze and two blocks, as they were termed, were inserted in wood. Of Wedgwood and Bentley's best period, and finely modelled. Original purchaser, John Townson, Esq.; price, £8 8*s*. This frieze or tablet has a bevelled edge highly polished, in order to show the beauty of the body composition and its laminated colouring—an effect more than once referred to by Wedgwood in his letters to Bentley. Side medallions, or as they were termed, blocks. These were inserted in the architraves above the columns of the mantel-piece. Oval. Height, 5 inches; width, $3\frac{3}{4}$ inches. Subjects:—Bacchic Genius drawn by panthers, and blowing a horn; Cupid burning a butterfly (Psyche). Original price: Bacchic Genius, 12*s*.; Cupid, 15*s*. A most choice and rare possession.—*Bragg Collection.*

We find, from Christie's Sale Catalogue published in 1781, that these decorations for insertion in chimney-pieces consisted of three, sometimes of four, distinct bas-reliefs:—that is, one frieze and two blocks, as in the present instance; or one tablet, one frieze, and two blocks. The frieze was always placed between the architraves, and the tablet generally in the wood-work above the cornice.

PLATE V.

No. 1. Five Muses.

TABLET. Deep blue jasper; white relief. Oblong. Length 15½ inches, height 6½ inches. Subject: five of the Muses—viz. Terpsichore, Melpomene, Calliope, Thalia, and Urania. These five, with the four given in the previous part, make up the nine Muses. They were taken from a sarcophagus in the Capitoline Gallery at Rome. Flaxman's interpretation from the antique of this fine and truly classical subject is in his best manner; several of the figures far exceeding the original statues in grace and beauty. He modelled them for Wedgwood between 1777 and 1779. This extremely fine bas-relief, in two parts, is in the Sibson Collection; but only one is given, in order to avoid repetition. Apollo and the Nine Muses and the Dancing Hours were, from the beauty of their subjects, and the fineness of their execution, amongst the most popular of Wedgwood's large plaques.—*Sibson Collection.*

No. 2. Apollo instructing youthful Bacchus.

Bas-relief, or tablet. Light blue jasper; white bas-relief. Length 15 inches, height 6½ inches. A composition piece of probably early date.—*Bragg Collection.*

No. 3. Bacchanalian Triumph.

Bas-relief or tablet. Blue jasper; white reliefs. Bacchus, Ariadne, Silenus and attendants. Height 6 inches, length 21½ inches. This is undoubtedly the tablet numbered 153 in the fourth edition of the catalogue, 1777. The four female figures betray all the supreme grace of Flaxman's hand; and are repeated with variations in many of his bas-reliefs.—*Mayer Collection.*

PLATE VI.

No. 1. Achilles delivered to Chiron by Thetis.

BAS-RELIEF or tablet. Pale blue jasper; white relief. Length 18½ inches, height 6½ inches. Thetis is delivering her infant son Achilles to Chiron the Centaur to be instructed in the art of hunting. Achilles, seated on the Centaur's back, is following his example in casting an arrow at a lion which, already wounded, is entering a forest. The design for this plaque was modelled by Pacetti at Rome some time between 1790-1795. The field of the design is rather bare; but portions are nicely undercut, and great expression is conveyed in the face of the Centaur. An interesting plaque, but not of the highest quality either in colour or subject. There is a copy of this plaque in the Graham Collection.—*Bragg Collection.*

No. 2. Death of a Roman Warrior.

Bas-relief or Tablet in basaltes. Black; oblong. Length 18½ inches, height 10½ inches. The original bas-relief, of which this is a copy, was one of several adorning a sarcophagus discovered near Rome in the early part of the eighteenth century. In this was found the celebrated vase, known afterwards as the Barberini; and an inscription testified that the sarcophagus had contained the ashes of the Emperor Alexander Severus and his mother, Julia Mamæa, both of whom were killed in the year A.D. 235, during a revolt in Germany. This tablet appears in the first edition of the Catalogue, and Wedgwood was probably indebted to Lord Cathcart, or Sir William Hamilton, for a print or cast of the original bas-relief. The copy under notice is a remarkably fine one; sharp and well undercut. The lovers of more purely classical art criticize the harshness of its style, and object to the subject. It is nevertheless very fine. Wedgwood had many difficulties in firing this tablet, and refers to one instance in a letter to Bentley, February, 1776.—*Sibson Collection.*

No. 3. Sacrifice to Bacchus.

Bas-relief or tablet. Blue jasper; white bas-relief. Height 8¼ inches, length 19 inches. Of early date, and not of the highest quality. A large one appears in the first edition of the catalogue, 1773, and may have been from a model by William Greatbach, at Etruria, or Mrs. Landre in London. It was yet too early for Hackwood. This tablet, from the Bagshawe collection will be found engraved in the "Life of Wedgwood," vol. ii. p. 369.—*Mayer Collection.*

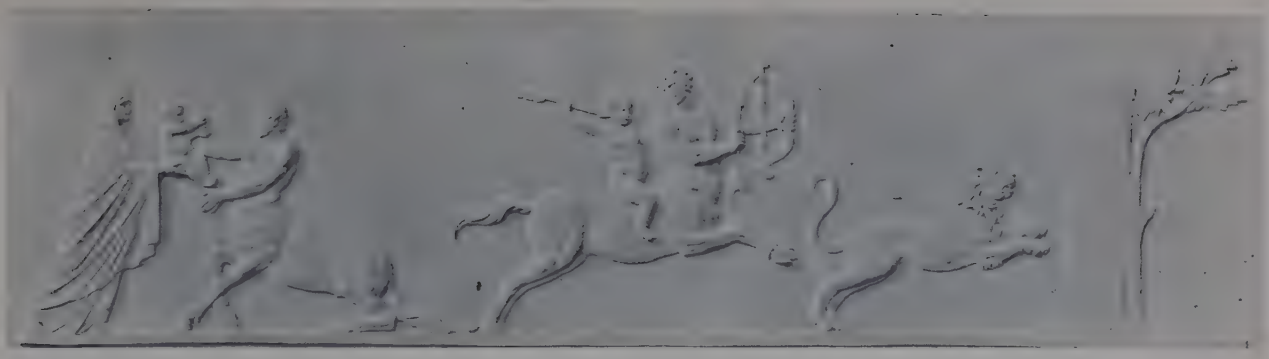


PLATE VII.

No. 1. Offering to Ceres.

BAS-RELIEF or tablet. Dark blue jasper; white relief. Length 17 inches, height $7\frac{1}{4}$ inches. We are inclined to believe this to be, "An Offering to Flora," modelled by Flaxman for Wedgwood in the summer of 1778, and referred to in a letter to Bentley in the August of that year. It appears in the fifth edition of the Catalogue, 1779. A most exquisite and characteristic specimen.—*Falcke Collection.*

No. 2. Bacchanalian Boys.

Two bas-reliefs or tablets, of five and four figures respectively. Modelled from a design in wax by Lady Diana Beauclerk, the friend of Horace Walpole. The model was once in the Strawberry Hill Collection; it is now in that of Dr. Sibson, Brook Street. Upper tablet:—Dark blue jasper; white reliefs. Length $12\frac{1}{2}$ inches, height $5\frac{1}{4}$ inches. Subject: Bacchanalian Boys with Flowers; under canopies of panthers' skins, with columns and vases. Lower tablet:—Sage green jasper; white relief. Same length and height. Subject: Cupid asleep, and young satyrs with foliage, flowers, and fruit. Drapery festoons, columns, vases, panthers' heads and skins. These beautiful designs were modelled for Wedgwood by Lady Beauclerk between 1780 and 1787. Generally speaking, these groups are made to form one tablet; and as such it appears in the sixth edition of the Catalogue, 1787. "No. 244. Bacchanalian tablet of six boys under arbours, with panther skins in festoons, &c. 26 inches high, $5\frac{1}{2}$ wide." There is probably a mistake in these figures; length being substituted for height. Two tablets of extreme beauty and rare quality. A fine example of this with five boys in one piece is in the Graham Collection.—*Sibson Collection.*

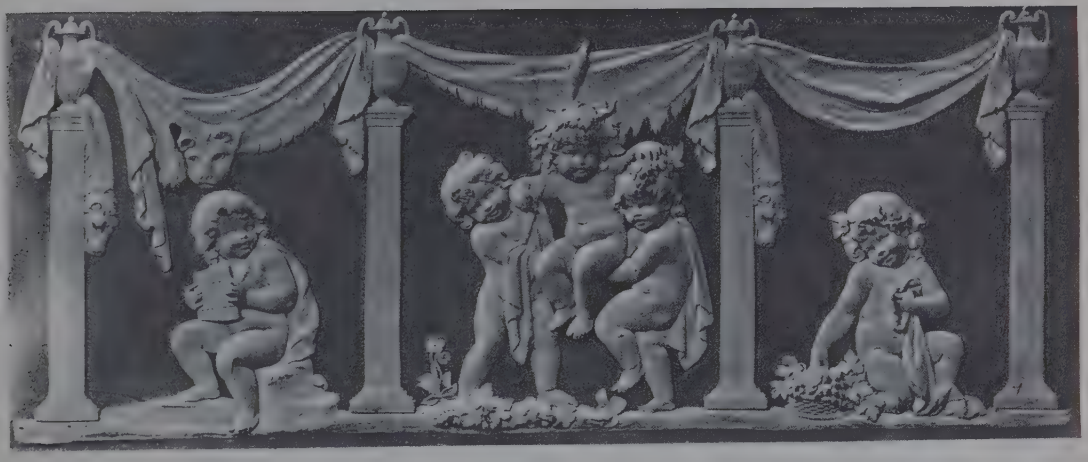


PLATE VIII.

No. 1. Two Warriors and Horse.

BAS-RELIEF or medallion. Pale blue jasper; white relief. Diameter 6⅝ inches. This bas-relief does not appear in the Catalogues; but it is, there can be little doubt, a copy from the "Cast of a fragment by Phidias," modelled by Flaxman for Wedgwood, Sept. 6, 1782, and charged 10*s.* 6*d.* in a bill of that period. It has all the simplicity of treatment, truth, and accuracy of Greek sculpture at its meridian. The cast may be from some fragments of antique sculpture sent to this country by Sir William Hamilton. A beautiful and choice medallion.—*Tulk Collection.*

No. 2. Peace preventing Mars from breaking open the Gates of Janus.

Bas-relief or tablet. Pale green jasper; white relief. Width 10¾ inches, height 9¼ inches. The design for this fine bas-relief was charged by Flaxman to Wedgwood, January 16, 1787. It must, therefore, have been modelled sometime in 1786. His price was fifteen guineas. It does not appear in the Catalogue. Its subject, bearing reference, probably, to the ratification of Peace with America, was not likely to make the design popular. Wedgwood's sympathies throughout the war had sided with the Americans; but public feeling in this country was, generally speaking, against them and their cause. The absence of this plaque from the Catalogues is only one of many instances; but we hope to give a pretty correct list of all those absent in a work which will appear at no late date. The bas-relief under notice is extremely fine; full of simplicity, character, and action, and well undercut. The grace and softness of the female figure representing Peace being in striking contrast to the masculine force exhibited in that of Mars.—*Tulk Collection.*

No. 3. Bacchus and Two Bacchantes.

Oval cameo medallion. Pale blue jasper; white relief. Length 9 inches, height 6⅞ inches. The three figures are similar to those placed centrally in the bas-relief, "A Bacchanalian Triumph." The design, both in this form and in the other, is undoubtedly that of Flaxman. It wears all his peculiar grace and characteristics of style, as evidenced in the Bacchante to the left, when compared with the sixth figure to the left, in the fine tablet of the "Dancing Hours." The flow of the drapery is simply reversed. The full tablet is unquestionably that numbered 153 in the fourth edition of the Catalogue, 1777. A fine medallion, adapted at Etruria from the original design. The vase introduced to the right is off the perpendicular; a slight defect acquired in firing.—*Tulk Collection.*

PLATE IX.

No. 1. Minerva.

HEAD of Minerva with helmet and the ægis. Dark blue jasper; white relief. Large cameo. Height 8 inches, width 6 inches. From the antique. Figured in Spence's Polymetis, and numbered in the first and subsequent editions of Wedgwood's Catalogue. Modelled undoubtedly by Flaxman. A most exquisite and choice specimen. —*Mayer Collection.*

No. 2. Juno standing with a Sceptre.

Oval plaque; blue jasper; white bas-relief. Height $7\frac{1}{2}$ inches, width 5 inches. This exquisite bas-relief was modelled from the antique for Wedgwood by Flaxman, in April 1775, at a charge of half-a-guinea. See "Life of Wedgwood," vol. ii. p. 322. A most exquisite and perfect gem.—*Mayer Collection.*

No. 3. Jupiter holding the Thunderbolt and Sceptre.

Oval plaque; blue jasper; white bas-relief. Height $7\frac{1}{2}$ inches, width 5 inches. Modelled as the preceding, by Flaxman, in April 1775. They stand No. 99 and 98 in the fourth edition of the Catalogue, 1777. A magnificent example.—*Mayer Collection.*

PLATE X.

No. 1. Head of a Bacchante.

BAS-RELIEF or oval medallion. Pale blue jasper; white relief. This most beautiful object may be the "Bacchante" referred to in Flaxman's accounts with Wedgwood under March 7, 1781, wherein the design is charged £1 5*s*. Finely modelled and undercut, and worthy of all praise. One of the gems of a small but most choice gathering of Wedgwood's labours in the direction of fine and classical art.—*Tulk Collection.*

No. 2. Genius of Flora leaning on an Altar.

Oval plaque or medallion. Light blue jasper, white relief. Height $7\frac{3}{4}$ inches, width $4\frac{1}{2}$ inches. Modelled by Theodore Parker for Wedgwood and Bentley in September, 1769. Price charged, 15*s*.—*Mayer Collection.*

No. 3. Ganymedes and the Eagle.

Oval medallion. Light blue jasper; white bas-relief. Height $7\frac{1}{2}$ inches, width $5\frac{1}{4}$ inches. This exquisite gem was modelled at Etruria, between 1777 and 1779. It stands No. 225 in the fifth edition of the Catalogue. Wedgwood thus refers to this bas-relief in a letter to Bentley, April 14, 1778: "We shall send you three pieces of jasper to-day from Sir Roger Newdigate's models, which with the Eagle and Ganymede should be sent with our compliments to that good gentleman, humbly begging his acceptance of these first fruits of his generosity towards us." A most beautiful and perfect specimen.—*Mayer Collection.*

PLATE XI.

Two Groups of Boys.

NO. 1, Piping Bacchus and Cupid. No. 2, Cupid and Hymen. Cameo Medallions. Black jasper; white bas-reliefs. Height 4½ inches, width 4½ inches. These exquisite medallions wear all the appearance of Flaxman's workmanship, particularly in the modelling of the wings. The design may be that referred to in his bill to Wedgwood of 1784. "A bas-relief of boys in wax." Most perfect gems, finely modelled and undercut.—*Mayer Collection.*

No. 2. Three Bacchanalian Figures.

Bas-relief or tablet, divided by festoons and floriage. Dark sage green jasper; white bas-relief. Height 5 inches, length 11 inches. Of extreme beauty as to design, modelling, and undercutting. It was designed probably for a frieze, and is without doubt the tablet numbered from 126 to 130 in the fourth edition of the Catalogue, 1777.—*Mayer Collection.*

PLATE XII.

No. 1. The Calydonian Boar Hunt.

BAS-RELIEF, or oval plaque. Black basaltes. Height 6 inches, width 9 inches. Like the preceding, one of Wedgwood and Bentley's earliest plaques as it appears in the first edition of the Catalogue, 1773. Style of the Renaissance, and the design evidently an appropriation from metal-work. A most beautiful copy. Another copy in the Graham Collection.—*Bragg Collection.*

No. 2. War of Jupiter and the Titans.

Bas-relief, or oval plaque. Black basaltes. Height 6 inches, width 9 inches. One of Wedgwood and Bentley's earliest plaques, as it appears in the first edition of the Catalogue, 1773. Cinque-cento in style, and apparently derived from a design in metal-work. An extremely fine and beautiful copy.—*Bragg Collection.*

No. 3. Marriage Supper of Perseus and Andromeda.

Bas-relief, or oval plaque. Black basaltes. Height 6 inches, width 9 inches. An early plaque of Wedgwood and Bentley as it appears in the first edition of the Catalogue, 1773. Renaissance in character. A fine and perfect copy. These plaques have frames in their own material. At a later date they were made in the jasper body; but the result is not so full of character.—*Bragg Collection.*

PLATE XIII.

No. 1. Psyche wounded and bound by Cupids.

OVAL plaque or medallion. Dark blue jasper, white relief. Height $2\frac{3}{4}$ inches, length $4\frac{1}{4}$ inches. Anthemion border, white on sage green. Probably a somewhat late, but beautiful medallion.—*Mayer Collection.*

No. 2. Feast of the Gods.

Bas-relief, or oval plaque. Black basaltes. Height 6 inches, width 9 inches. An early plaque of Wedgwood and Bentley, as it appears in the first edition of the Catalogue, 1773. Renaissance in style. A fine and perfect copy.—*Bragg Collection.*

No. 3. Friendship consoling Affliction.

Bas-relief or medallion. Long oval. Length $4\frac{3}{4}$ inches, height 3 inches. Dark blue asper; white bas-relief; tongue and egg border in pale lilac. From a design by Lady Templeton. Stands No. 240 in the sixth edition of the Catalogue, 1787. An exquisite and perfect gem.—*Mayer Collection.*

PLATE XIV.

CAMEOS.

FRAME of one central medallion and fourteen cameos. Medallion—dull blue jasper, white relief. Height 7 inches, width 5½ inches. Subject, Diomedes gazing at the Palladium. Modelled evidently from the antique. A fine medallion. The cameos are of various colours and degrees of excellence, and include, among their subjects, Maternity and Childhood, from designs by Miss Crewe and Lady Templeton; Cupid shaving his bow, Omphale with the club of Hercules, sacrifices, emblems of victory, and female figures.—*Sibson Collection.*

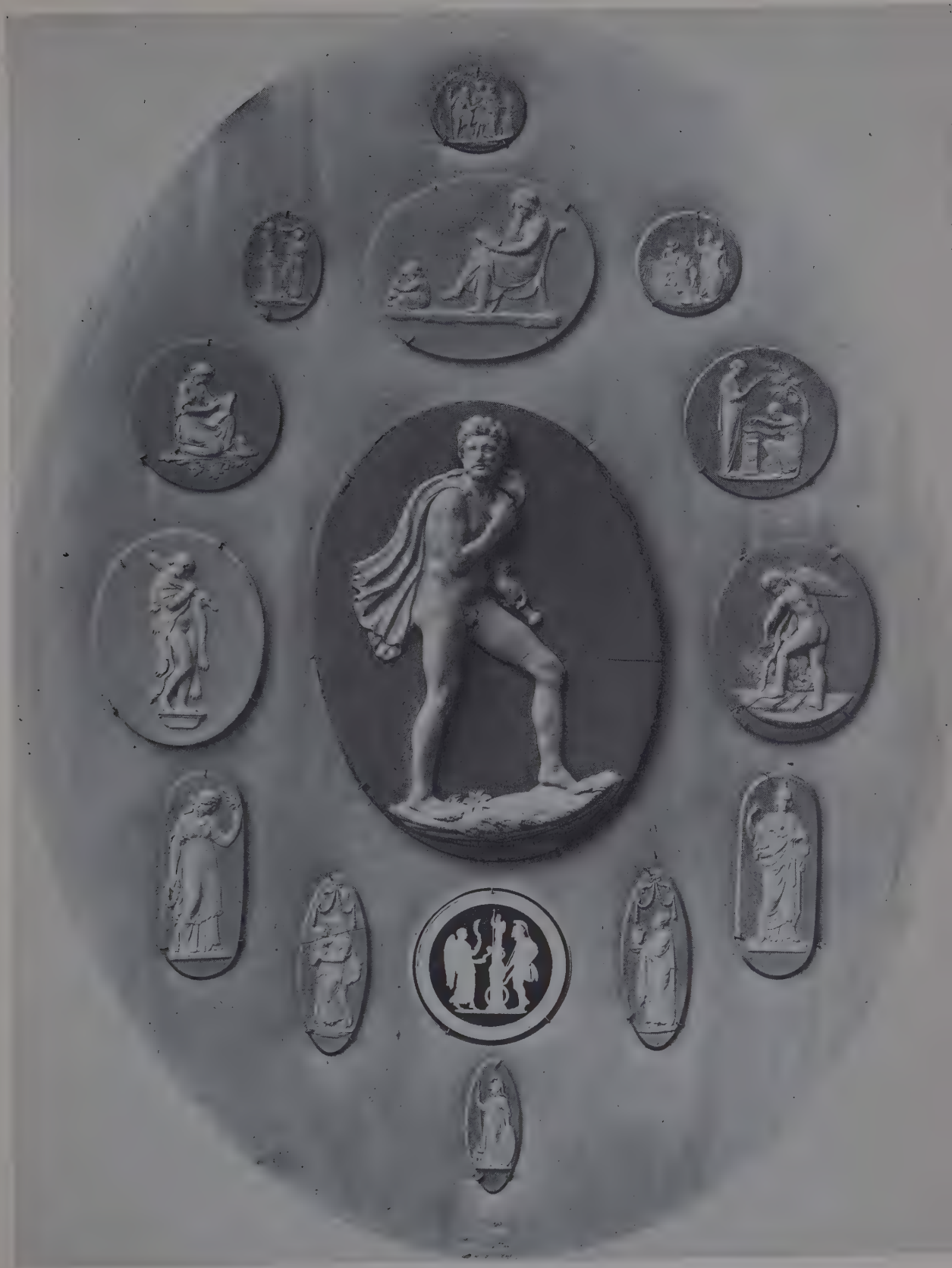


PLATE XV.

FRAMES OF CAMEOS.

No. 1. Hope addressing Peace, Labour, and Plenty; with others.

WHITE on blue. Nine of these ten cameos are commemorative of German victories, and from designs by Flaxman. A portion, if not all of the models are still in the possession of Mr. Denman. The tenth cameo, on the upper line to the right, is a very beautiful reduced copy of the design known as "Hope addressing Peace, Labour, and Plenty." It was modelled by Webber at Etruria in 1789, and is thus referred to by Erasmus Darwin, in the "Botanic Garden:"—

> "Whether, O Friend of Art! the gem you mould,
> Rich with new taste, with ancient virtue bold,
> From the poor fetter'd slave on bended knee,
> From Britain's sons imploring to be free;
> Or with fair Hope the brightening scenes improve,
> And cheer the dreary wastes at Sydney Cove."

No. 2. The Body of Hector Dragged at the Car of Achilles, and others.

Most of the cameos are derived from pastes by Tassie of antique gems. The one which occupies the centre is a superb oval cameo $4\frac{3}{4}$ inches by 3, the field being coloured of a rare shade of dark green, with the Greek Ionic egg and tongue border. The subject, derived from Homer's "Iliad," book 24, is "The body of Hector dragged at the car of Achilles." The original is in carnelian, and anticipates rather than excels Flaxman's more elaborate and splendid treatment of the same subject in plate 36 of his "Compositions from Homer's Iliad."—*Sibson Collection.*

PLATE XVI.

CAMEOS.

FRAME OF NINE CAMEOS. Various colours and subjects. Cupid dressing a mask; Cupid riding on a lion; Charites or Graces, and other figures.—*Falcke Collection.*

PLATE XVII.

BUSTS.

BLACK basaltes. Centre, SPENSER. Height, with pedestal, $15\frac{1}{4}$ inches. From a cast sent to Etruria in 1775 by Grant and Hoskins. To the right, MILTON. Height $13\frac{1}{2}$ inches. From a cast, same as preceding. To left, WASHINGTON. Height $13\frac{1}{2}$ inches. Of a considerably later date than the foregoing, and not so finely rendered. Washington's likeness appears only in the form of a medallion in the sixth and last edition of the Catalogue, 1787. The busts of Spenser and Milton are choice examples of the perfection attained by Wedgwood in portrait sculpture.—*Bragg Collection.*

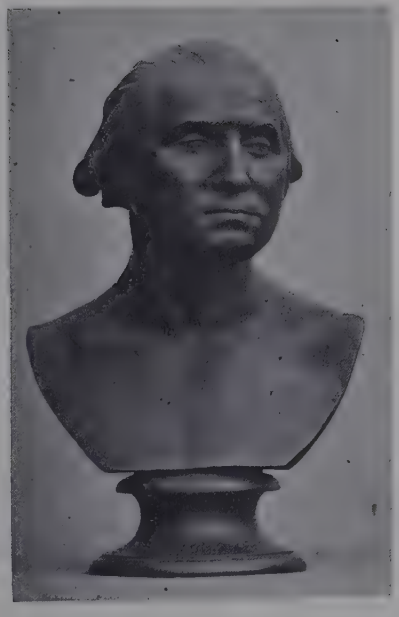


PLATE XVIII.

BUSTS.

No. 1. Bust of Voltaire.

BLACK basaltes. Height 20½ inches. One of the finest busts ever produced by Wedgwood. The photograph being too full of shadow scarcely does justice to the life-like expression of the original. These busts were generally modelled from casts bought of Flaxman's father, Hoskins and Grant, and other dealers. A few of the finest busts were from models by Flaxman, as in the case of the busts of Rousseau, Sterne, and Mrs. Siddons. This bust of Voltaire did not appear till 1779, and then only in three small forms, which were not increased in 1787. The date of this splendid production must, therefore, lie between the latter year and 1795. A most choice possession.—*Bragg Collection.*

No. 2. Bust of Grotius.

Black basaltes. Height 20½ inches. Modelled between 1777 and 1779. A striking bust, but with a little too much shadow in the photograph. A fine and sterling specimen of Wedgwood's labours in portrait sculpture.—*Bragg Collection.*

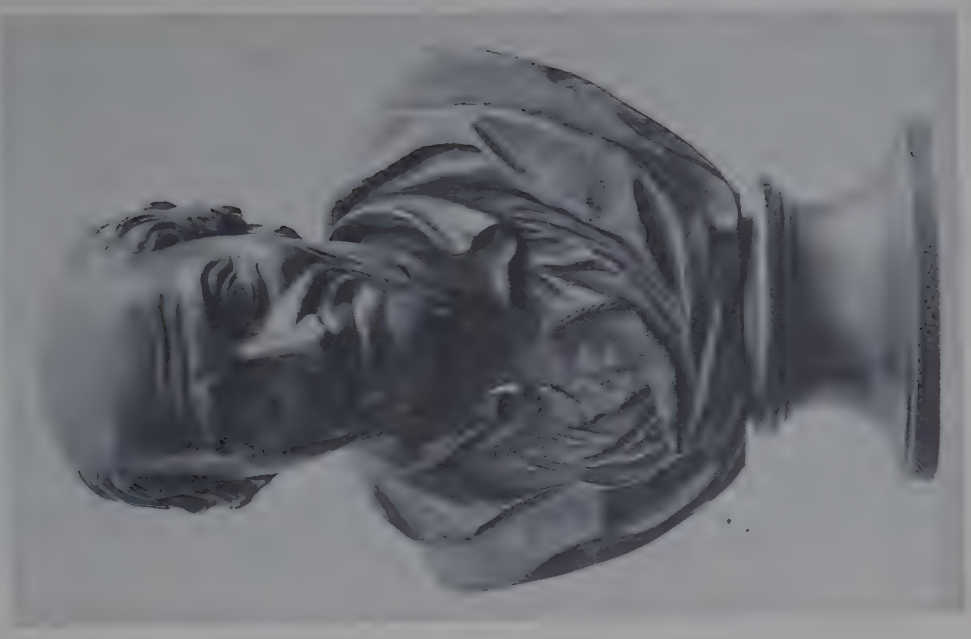


PLATE XIX.

Group I. Three Vases and Pedestals, and two Bouquetiers or Flower-pots.

SEA-GREEN jasper; white bas-reliefs. Height of central vase, 13 inches. Beaded edge, acanthus and bay-leaf borders. Subject of bas-reliefs—Lady Templeton's groups. Height of pedestal, $8\frac{3}{4}$ inches. Griffins' and rams' heads as corner ornaments. Subject of bas-reliefs—Peace with wreath and branch of palm, Plenty with cornucopia, nymph bearing cup, and Juno with peacock. Smaller vases, height 10 inches, pedestal $4\frac{1}{2}$ inches. Bas-reliefs alike on both vases. Subjects; nymphs with wreath, goat and child. Ornaments on pedestals; wreaths, trophies, musical instruments, and animal heads. Ribbon and bay-leafage borders. Square bouquetiers or flower-pots with architectural pediments. Floriage springing from base, acanthus and rayed ornaments. Subjects of bas-reliefs—Figures with torches and child, Aesculapius, figures playing lyre and reading.

These vases, pedestals, and bouquetiers are unique for perfection, colour, and design. They are of the finest period—that between 1780 and 1795.—*Falcke Collection.*

Group 2. Three Bouquetiers and two Gondola-shaped Candelabra.

Blue jasper, white bas-reliefs. Middle bouquetiers of vase form, with granulated or scaled surface. Height $9\frac{1}{2}$ inches. Subject of bas-reliefs—the nine Muses. Divisional border of masks, musical instruments, and helix ornament. Acanthus leafage on foot and springing therefrom. Gondola-shaped candelabra for double lights, resting on griffins' heads. Height $9\frac{1}{2}$ inches. Centres for use as pastile or incense burners. Beautifully modelled figure, to lids, of Cupid leaning on his quiver. On foot, cinquecento interpretation of Greek border. Pedestals, $5\frac{1}{2}$ inches in height. Floriation springing from base. At sides two square bouquetiers with architectural pediments and small bas-reliefs of subjects from cameos.—*Falcke Collection.*

PLATE XX.

Group 1. Tripod and Vases.

TRIPOD Vase for pastiles or scent. Black basaltes. Height 9¾ inches; fluted and ornamented. Marked "Wedgwood." A most perfect specimen.

Vase. Black basaltes. Height 8 inches. Serpent handles, acanthus border, on top of oviform border and strap-work. Highly polished on lathe. A most choice and rare specimen; the annexation and form of handles being remarkable for grace. Marked "Wedgwood and Bentley."

Vase, on base. Black basaltes. Height 9¾ inches; incised lines or fluting; wreathed vine ornament. Top reverses and forms a candlestick. A most choice specimen. Marked "Wedgwood and Bentley."—*Bragg Collection.*

Group 2. Vases.

Vase, on square base. Black basaltes. Fluted, with handles. Anthemion border of great beauty, with bas-relief of a sacrifice dividing it. Marked "Wedgwood and Bentley." A splendid example.

Vase, on square base. Black basaltes. Reeded foot. Egg and tongue and ribbon borders. Bas-relief of vine and fruit encircling upper portion of oviform; beneath, bas-relief, in same colour, of Birth of Achilles. A late but beautiful example.—*Mayer Collection.*

PLATE XXI.

Groups 1 and 2. Vases and Pedestals.

THREE vases, pedestals, and their reverses. Central vase, dark blue jasper; white bas-reliefs. Etruscan or crater-form. Height, with pedestal, 18½ inches. Subject of bas-reliefs—Priam begging the body of Hector; reverse, Achilles and daughters of Lycomedes. Circular foot with rayed relief; square stand with helix border. Square pedestal of light blue jasper. Subject of bas-relief—Sacrifice and other figures.

Side vases. Light blue jasper; white bas-reliefs. Height, with pedestals, 12½ inches. Form similar to the painted Etruscan vases, thrown by Wedgwood on the occasion of opening the ornamental works at Etruria, June 13, 1769. They pair in form, but not in character of design; the one being classical, viz. Cupid and swans, Juno and swans; the other, Lady Templeton's groups of Children. Pedestals white, with coloured cameos. These vases are all of late date. The largest from about 1791 to 1795.—*Sibson Collection.*

PLATE XXII.

Group 1. Escritoires.

ESCRITOIRE or inkstand; boat shape. Egyptian in style; 5 inches. Colour, black on red. Alligator's head at prow, bearing nozzle for light. Wings painted red on sides of vessel. Sphynx in middle. Cock's head at stern. A very curious example of the many forms in which Wedgwood modelled inkstands.

Escritoire or inkstand. Gondola-shaped; mixed styles; $3\frac{1}{2}$ inches. Colour, red on black. Bearded goat's head at prow. Swan's head and neck at stern. Centre cups for ink, sand, &c. ornamented in relief, with groups of children similar to those Flaxman modelled for tea things. Bay leaf and berry bordering.—*Mayer Collection.*

Group 2. Three Vases.

Vase. Black basaltes. ~~Central~~ LEFT figure, height $9\frac{1}{2}$ inches. Subject of relief—Cybele in car drawn by lions; reverse Triumph of Cybele. Handles finished by masks. Helix border in relief; trophies and ribbon, and ovolo or egg or tongue edging. An exquisite vase of the finest period, marked "Wedgwood."

Vase. Black basaltes. Height $14\frac{1}{2}$ inches. Subject of bas-relief—the Muses. Handles finished by masks. Leafage ornament. On square base, decorated with mæander pattern, marked "Wedgwood." An exquisite and most perfect specimen.

Vase. Black basaltes. On plain base. Height 11 inches. Fluting on oviform, and spiral fluting above pediment. Beneath drapery festoons in rich relief; as handles, female heads, beautifully turned aside. An exquisite and rare specimen marked "Wedgwood and Bentley."—*Bragg Collection.*

Group 3. Three Vases.

Three vases, with black bas-reliefs. Body colour red, or *rosso antico.* Centre vase with square base. Height 13 inches. Style Egyptian: the upper portion apparently designed to suggest the lotus flower. Sphynxes' heads in black for handles. Ornaments on the entablature or architrave—the *scarabeus* or beetle, and the Egyptian original of the Greek mæander. The lotus flower conventually treated. Beading and the mæander cover the lower portions of the vase, foot and base. Lid crowned with the bud of the lotus plant. An extremely fine and rare specimen; and a masterpiece of Wedgwood's labours in the direction of Egyptian art. Mark "Wedgwood." Bought on the Continent.

Side vases; a pair, on ornamental bases. Form derived from the Greek *cantharos*, a kind of drinking-cup. Colour, black; bas-reliefs and ornaments red. Height $6\frac{3}{4}$ inches. Subjects of bas-reliefs—Pegasus watered at Helicon, Psyche bound by Cupids, and other interesting subjects.—*Bragg Collection.*

PLATE XXIII.

Group 1. Vases and Candelabrum.

VASE, with serpent handles and square pedestal. Imperfect. Olive green jasper; white bas-reliefs; height 14 inches. Subject of cameos—the Triumph of Venus and Cupids feeding Swans. Beading and leafage borders.

Candelabrum for six lights. Pale blue jasper, white bas-reliefs. Height 20 by $9\frac{3}{4}$ inches. This splendid ornament seems to be one of a pair, and shows on what a magnificent scale Wedgwood, at times, effected his decorative work. The Caryatides which support the nozzles for lights are exquisitely modelled, and truly classical in taste and finish. The cameos represent Bacchanalian figures; and the various borders and ornaments, though of mixed styles, are full of beauty. The piece is imperfect, but still a most desirable object.

Vase, light blue jasper, white bas-reliefs; 14 inches. Subjects — Miss Crewe's maternal and infantile groups. Beading, leafage, and anthemion ornaments.—*Mayer Collection.*

Group 2. Scent Jar and Vases.

Scent or pot-pourri jar, in form of temple. Pale blue jasper, white reliefs. Subjects—female figures and military trophies. Height 14 inches. Scale and architectural ornaments; wreaths and goats' heads. A most choice object.

Vase; imperfect. Light blue granulated or scaled jasper; white bas-reliefs. Subject of bas-reliefs—the nine Muses. Beading, leafage and festoon ornaments.

Vase, on square foot. Light blue jasper; white bas-reliefs. Height 14 inches. Subject of bas-reliefs—Lady Templeton's groups of Maternity and Infancy.—*Mayer Collection.*

PLATE XXIV.

Group 1. Vases, Fruit Basket, and Honey Pot.

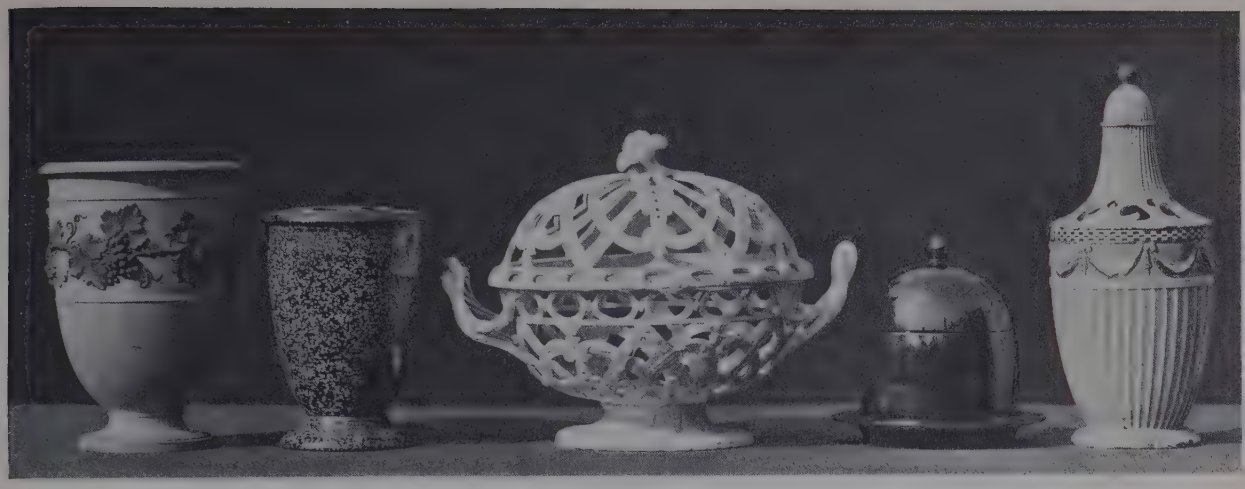
CENTRAL figure, fruit basket with handles and lid. Floriated open work cream ware. Height 8 inches. First to right, honey pot in gold bronze ware. Height 5½ inches. An exquisite and perfect example of this rare description of ware. Procured privately from Russia. Second to right, flower vase, with castor top perforated for flowers. Fluted blue lines on cream ware, gilt festoons. Height 10 inches. A very early specimen of work done at the Ivy House. First to left, flower vase in brown granite. Height 6 inches. Second to left, flower vase, colour buff, with vine ornament in black. Height 7¼ inches. Choice specimens of their respective kinds.—*Bragg Collection.*

Group 2. Bouquetiers.

Three bouquetiers, or else bulbous root pots. Central piece, black jasper, white bas-reliefs. Height 7 inches. Square or pedestal form with architectural pediment. Floriage springing from base. Tongue ornament on foot. Subjects of bas-reliefs, Cupid and Psyche, Hope on anchor, Venus walking with Cupid, Venus teaching Cupid. A beautiful and perfect specimen. At sides, two circular bouquetiers, light blue granulated or scaled jasper, with white bas-reliefs. Subjects, the Dancing Hours. Height 6½ inches. Beading, with leafage, acanthus, and helix borders.—*Sibson Collection.*

Group 3. Bouquetiers and Incense Burner, or Pot-pourri Jar.

Centre figure, square bouquetier, 8½ inches high, on ornamental wooden pedestal. Black jasper, white relief. Architectural base and pediment. Four medallions :—Cupid warming his hands; ditto with wreath; ditto with bird and nest; ditto, wheat and sickle. To right, tazza-shaped bouqueterie, 12 inches high, with perforated lid; supported by three beautifully modelled figures, white with blue draperies, set tripod-wise. Festoons, strap-work edging and anthemion or helix border. This is an exquisite and perfect specimen. To left, tazza-shaped incense vase, or pot-pourri. Originally a bouquetier, like the one to right, but made serviceable for a new purpose after breakage, by the application of silvered bronze or amalgamated metal pedestal, columnar support, lid with swan as handle, base with sphinxes set tripod-wise, and floriated handles. The style of this metal-work, though of the best period of production at Soho, is entirely out of keeping with that of the delicate pottery it supports; the latter being classical, the former Egyptian.—*Sibson Collection.*



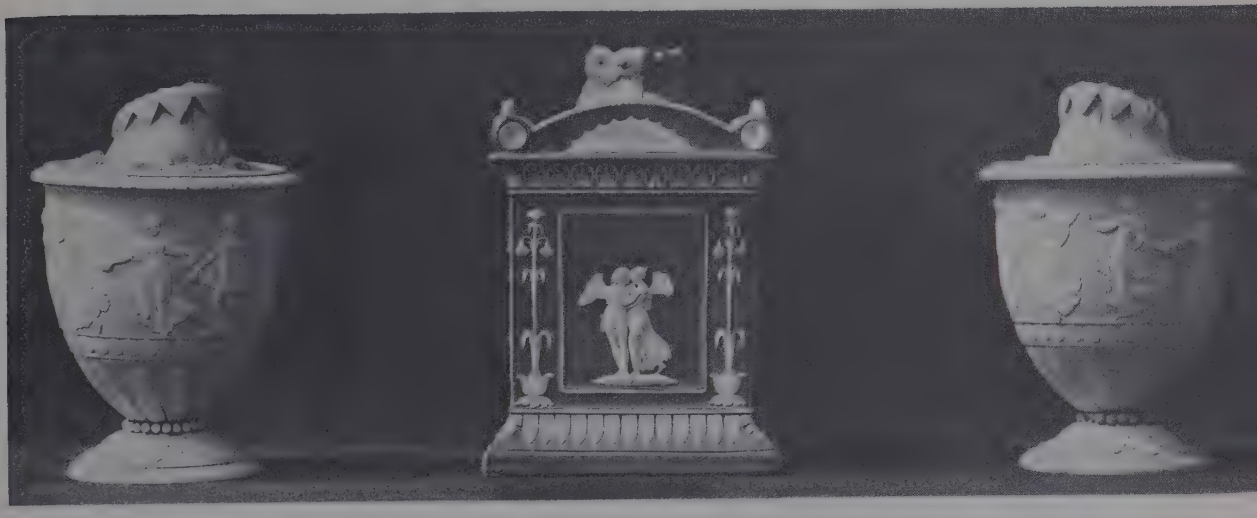


PLATE XXV.

Group 1. Three Crystalline Terra Cotta Vases.

CENTRE vase on base; imitation of black marble. Height, 15 inches. Superb polish. Festooned wreaths in relief and gilt medallions. Acanthus border and beading gilt. Handles.

To right, vase on base. Height 11 inches. Light green granite, fine polish. Handles white, and elegantly entwined with serpents in same colour. White beading, leafage ornaments, and band.

Vase to left. Imitation agate; madder brown on yellowish white. Height 11 inches. High polish. Moulded; same composition throughout, but surfaced by veining in enamel. Gilt festoons, rings and acanthus leaf border on top of oviform. Handles and lid with woman on top. Three most exquisite vases. The peculiarities of this class of terra cotta ornaments are commented on in the text. The Mayer and Falcke collections are particularly rich in fine and unique specimens.—*Mayer Collection.*

Group 2. Three Vases.

Vase. Crystalline body, imitating black marble. Height 11 inches. Festooned wreath in relief, with oval medallions gilt. A beautiful specimen.

Vase. Height 13 inches. Crystalline imitation of serpentine, yellow on green. Dolphin tail handle and spouts, gilt. A most singular vase.

Vase. Height 12 inches. Crystalline imitation of verd antique, with figures in relief of Venus and Cupid. Handles terminated by masks.—*Mayer Collection.*

Group 3. Three Vases.

Vase on pediment. Black basaltes. Height 14 inches. Upper portion rayed with the incised line peculiar to an early period. Drapery tastefully looped up by rings. Three Graces in central medallion. Peculiar handles. Fluted foot on square base. Highly polished on lathe. Marked "Wedgwood and Bentley." A choice specimen.

Vase. Black basaltes on enriched base. Height 14 inches. Finely polished. Handles exquisitely annexed, and covered with floriated relief, terminated by elongated masks. Wreaths simply dropping from handle to handle. A vase beautiful from its simplicity. Marked "Wedgwood and Bentley."

Vase, with serpent handles, masks, and pedestals. Black basaltes. Height, 14 inches. Bas-reliefs—female figures, cupids, and wreath. A most elegant specimen.—*Bragg Collection.*

PLATE XXVI.

Group 1. Three Vases.

WITH serpent handles. Centre base. Dark blue; white reliefs. Height 16½ inches; without Wedgwood mark, and extremely like the Avery vase engraved and described in "Life of Wedgwood," vol. ii. p. 515. It is undoubtedly the work of Benjamin Adams, of Tunstall, who died in 1804 or 1805. Subject of bas-relief—Venus and Adonis. Vase to right; light blue jasper; bas-reliefs white. Subjects—"An Offering to Ceres;" reverse, "A Floral Offering." Height 14½ inches. Leafage and acanthus ornament. Helix or anthemion border to square base. Vase to left; serpent handles; light blue jasper; white reliefs. Subjects—"Achilles given whilst an infant by his mother Thetis to the centaur Chiron;" reverse, "Chiron teaching Achilles to shoot a lion." Same height; same ornamental edges and leafage. Extremely fine specimens; probable date 1788 to 1795.—*Sibson Collection.*

Group 2. Vases and Pedestal.

Three vases and one pedestal. Black jasper, white bas-reliefs. Centre vase, height 12 inches. Subject of bas-relief, the nine Muses. Masks and handles. Helix and leafage ornament round bottom and top of the oviform. Greek border round foot. Circular pedestal, height 4½ inches. Greek and bay-leaf borders. Subject of bas-relief; wreaths, ribbons, panthers' heads, quivers and arrows. Side vases, black with white, height 10 inches. Subject of bas-reliefs, the nine Muses. Serpent handles, Greek borders, acanthus and leafage ornaments. These vases and pedestal are of exquisite and perfect beauty, rare in colour and unique; of the fine period after 1780. The bas-reliefs and ornamental portions, as it will be perceived, are admirably in keeping; a point not always observed even in the finest of Wedgwood's vases.—*Falcke Collection.*

PLATE XXVII.

Group 1. Three Vases.

ETRUSCAN painted vase. Red on black. Height 9½ inches. Subject of painting—female figures. Bordering, variation of helix ornament. Elegant handles. To right, Vase on pedestal. Height 6¾ inches. Floral ornament in relief on base of oviform, elegant handles. In relief, a group of female figures on either side. Ovolo, or egg and tongue bordering on lip. Pedestal, with an exquisite ornament of wreaths, ribbons, and ram's head. One of the finest specimens of Wedgwood's red on black extant. To left, vase, red on black, Etruscan shape. Height 6¾ inches.—*Bragg Collection.*

Group 2. Vase, Tripod, and Lamp.

Vase. Flat oval on stand. Height 9½ inches. Fluted-festoon drapery, acanthus border strap work, and mæander on foot. Marked "Wedgwood and Bentley." A splendid example.

Pastile burner; tripod on dolphin feet. Black basaltes; acanthus border round stand. Festoon ornament. Remarkable signature on bottom, "Josiah Wedgwood, Etruria, Feb^{y} 2, 1085," evidently in mistake for 1805. The only other specimen known to be so marked is in the National Collection, Jermyn Street, where it stands correctly, "Feb^{y} 2, 1805." Of a late and inferior period.

Lamp. Black basaltes on base. Height 8¾ inches. Floriated ornaments. Female figure seated, well modelled, but the vessel she holds is Saxon, not classical.—*Bragg Collection.*

Group 3. Tripod Lamp and Vases.

Tripod lamp, on low pedestal, for six small lights; 10 inches. Winged supports. Rayed cover, beading and leafage. A most exquisite specimen in basaltes.

Vase in black basaltes. Height 10 inches. Heads of satyrs as handles. Wreaths and busts of emperors. A choice specimen.

Vase in black basaltes. Height 9 inches. Drapery, beading, and acanthus border. Fluted, on square pedestal, with handles, and of exquisite form. Marked, "Wedgwood and Bentley."—*Mayer Collection.*

PLATE XXVIII.

Group 1. Bouquetier, Paint-box, and Flower-Basket.

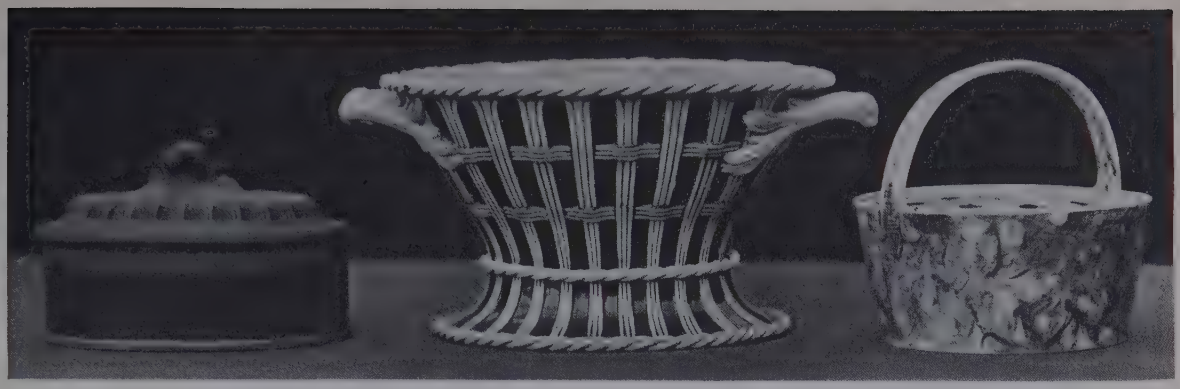
BOUQUETIER. Height 5¼ inches. Oval form, white basket-work on puce brown ground, pierced cover, coloured to resemble moss. To left, a paint-box; a most rare and desirable example. Height 4 inches. Light black ground, with light buff dots and lines. Lid with tooling, and buff lines rayed to centre. Elegant nob. Within is a perforated tray, with tiny saucers to hold the various colours when ground and moistened. A minute pestle and mortar belong to the box, and the whole gives remarkable evidence of Wedgwood's attention to and perfection of detail. These paint-boxes were at one time very common and cheap, but are now rarely met with. To right, flower-basket perforated. Height 5¾ inches. Marble with light puce or rose-colour, gold and white. Wedgwood styled this colouring "Holy-door marble."—*Bragg Collection.*

Group 2. Escritoires.

Escritoires or inkstands. Pale blue jasper-white reliefs. Centre—Bridal Inkstand. Height 8¼ inches. Subject of reliefs—Marriage of Cupid and Psyche, and trophies of Love and Harmony. Sarcophagus form enriched with drapery and shell ornaments. Pediment, with two ink jars or vases; with acanthus and leafage borders and ornaments, of late manufacture. To right circular inkstand in saucer or dish. Height 4 inches. Fluted and with helix ornaments. Top forming an elegant candlestick. To left oval inkstand in dish. Height 3¾ inches. Columnar taper stand. Helix ornaments and border. These two smaller inkstands are of a good period and most choice.—*Bragg Collection.*

Group 3. Vase, Candlesticks, Scent Jar, and Tea-pot.

Vase on pedestal. Light blue jasper, white relief. Height 8¾ inches. Subject of relief—Boys at play with butterfly and fruit. Pedestal—wreaths, medallions, and military trophies. Candlesticks, light blue jasper. Height 6 inches. Ornament, spiral leafage and floriation. Scent jar, light blue jasper, quatrefoil ornamentation. Octagon-shaped tea-pot, light blue jasper, white relief. Height 6 inches. Helix border under light floriation springing from base. Beaded medallions of female figures. All these are choice specimens of Wedgwood's ornamental jasper.—*Bragg Collection.*



FRONTISPIECE.

PLATE I.

Ornamental Suspension Lamp.

CIRCULAR lamp for suspension. Jasper, pale sea-green ground, white relief; height, 7 inches; diameter, $7\frac{1}{2}$ inches. This beautifully decorated object—the only specimen of the kind known—is celebrated as having formed one of the principal gems in Wedgwood-ware of the Marryat Collection, and from its being engraved in Marryat's "History of Pottery and Porcelain." At the sale of that collection in February, 1866, it fetched the price of £27.

Judging from its general appearance and workmanship, its resemblance in colour to certain plaques, its style of decoration to various other lamps and bouquetiers, and more especially by the test of touch, we believe it to be comparatively modern. The form and all the decorative parts are of the old and best period; and it can be seen that lavish pains were bestowed upon its manufacture. The cone-like knob, or handle of the lid, which appears so like the bark of an oriental palm-tree, is simply the old scale or olive-leaf and berry pattern modelled horizontally instead of laterally. The three female figures on the lid are merely a refined reproduction of the famous "three old women" which the elder Wedgwood modelled with his own hand for the ice-pail lids of the famous service manufactured for the Empress of Russia in 1773-1774. The strap-work, the leafage, the helix or anthemion, and campanile ornaments, are all old. The ridge-like fluting of the lid is novel. The whole piece gives evidence of great care and able workmanship. This beautiful ornamental piece forms one of the principal features of a small but choice collection of Wedgwood's works.—*The property of Dr. Braxton Hicks.*

Centre-piece and Egyptian Sphinx Candlesticks.

Centre-piece of oval-rounded form, on plinth. Granulated pale blue jasper, white relief; height with plinth, 15 inches; width, 13 inches.

This fine specimen of Wedgwood's ornamental ware is, it is said, the result of a commission given by Queen Charlotte, consort of George III., for the production of

a work worthy of presentation to the Prince of Wales on his birthday. The date is unknown, but the portrait-medallion is that of a young man from 20 to 28 years of age; and this would give a date somewhere between the years 1782 and 1790. It may, however, have been modelled from a portrait of earlier date than that of manufacture—for the flattery of princes extends even to their portraiture. The piece, it is said, did not remain long in Royal hands. At one of those pecuniary crises alike shameless and common, it passed into the hands of wearied and indignant creditors, and was sold with other Royal effects.

The granulated bodies are of a late period, and we should fix the date of manufacture somewhere between 1795 and 1810. George III. and his consort did Wedgwood great service by their unceasing patronage; and so long as the Queen lived all fine and new things were sent to court, once or twice during each season, for her inspection and approval.

Fine in some respects as the piece is, we believe that had the elder Wedgwood superintended its modelling he would have given greater flow to the general outline, a finer foot, a loftier plinth, and more graceful bearing to the figure of Britannia. The style of ornament is also mixed—Greek on a portion of the lid and on the curve above the foot, and Cinque-cento in the shells, leafage and spiral ornaments. The lion and unicorn have a lack-a-daisical, die-away air, opposed to the received idea of the prowess and valour of Britannia's defenders. They lean on, rather than support, the superstructure.

The feathers, coronet, garter, wreath, likeness-medallion, and reverse medallion containing a small bas-relief of Abundantia, are well modelled; and apart from this criticism, the piece is, as a whole, very fine, and is in excellent preservation.

Egyptian Sphinx Candlesticks. Jasper, blue and white; height, 6 inches. These ornaments were in many cases modelled by Wedgwood himself.—*The property of Dr. Braxton Hicks.*

MEMORIALS OF WEDGWOOD

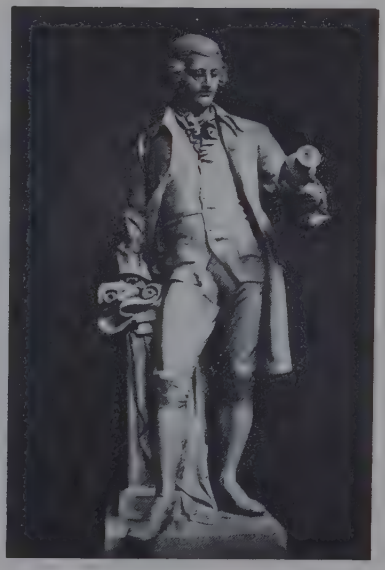
A SELECTION FROM HIS FINE ART WORKS

IN PLAQUES, MEDALLIONS, FIGURES, AND OTHER ORNAMENTAL OBJECTS.

WITH AN INTRODUCTION, AND DESCRIPTIONS OF THE OBJECTS DELINEATED,

BY ELIZA METEYARD,

AUTHOR OF THE "LIFE OF WEDGWOOD," "WEDGWOOD AND HIS WORKS," ETC.



LONDON:

GEORGE BELL AND SONS, YORK STREET,

COVENT GARDEN.

1874.

PREFACE.

THE favour accorded to the previous volume, "Wedgwood and his Works," by the artistic public and various fine-art manufacturers, both at home and abroad, has been the inducing motive to the publication of its successor, the present work. It will be found to include a more miscellaneous assemblage of objects, and a few others more archaic in design, fabrication and material, than those usually received as specimens of Wedgwood's skill as an artistic potter. The purpose of this latter introduction must not be lost sight of, and will undoubtedly have its value with many who have only seen the utmost perfection of accomplishment; namely, that Wedgwood, like other great masters of industry, began with the crudest performances, and had to make experiment and experience his guides. His exhaustless patience and unwearied industry bore in time their fruit, but only through the toil of years and the inflexible purpose to excel.

It is almost impossible to enter upon the subject of collectors and collections when so wide a public have tendered their rich possessions for the purpose of this work. The difficulty has been *l'embarras des richesses*, not paucity of objects. Sufficient have been offered to fill volumes, rather than one; and, necessarily, it is a question remaining with the public themselves, whether or no, by their patronage of the present, they will give encouragement to the issue of further unique examples of Wedgwood's fine art productions. Among other collections depending for presentation on this public judgment are the splendid portrait medallions and vases in the possession of Dr. Sibson, F. R. S. My hope is, that, in due time, copies of the autotypes in this and other volumes may be made available to our National Art Schools; thus presenting to the rising generation, and to classes of students not otherwise likely to see specimens of Wedgwood's finest works, what were the results of his life of unwearied diligence, and what he did to perfect one great English staple.

Preface.

The "Handbook for Collectors" has not yet appeared; but being nearly finished, will, I hope, be ready for the public by the sale-period of the coming spring. Delay has been caused by various circumstances. I am anxious for the appearance of the little book, in order that collectors and purchasers may be furnished with those technical signs of "true old Wedgwood," which may arm them against the arts of those who now more than ever carry on a profitable trade by the disposal of vamped-up specimens of the worst kind. For not only does there appear to be a modern and prolific "get up," probably continental, of worthless imitations, but the forgeries, foreign and English, of Wedgwood's own time, are now brought unblushingly into the market. These worthless, and in every sense base, fabrications are an insult to the fame of the great master; and to modern Etruria also, where works are now produced in all respects most admirable.

I have again had very great pleasure in the preparation of this work. It is not one of profit, for literary and artistic idolatries bring little but fame to their worshippers. Still, the effort to develope public taste, however simply exercised, may lead to important ends, and thus be productive of its own kind and degree of recompense.

E. M.

December, 1873.

"*I am sincerely rejoiced to hear of the prosperity of the Wedgwood Memorial Institute (with the foundation of which I had, through the kindness of the committee, the honour of being associated), and of the new mark of honour about to be paid to the memory of that remarkable person, whom observation and reflection lead me to regard as perhaps the most distinguished individual in the whole history of commerce, taken from the earliest ages.*"—EXTRACT FROM A LETTER OF MR. GLADSTONE.

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MEMORIALS OF WEDGWOOD.

IF the power of producing infinitely varied effects from given materials, such as those which are connected with the fine and constructive arts, be one of the strongest proofs of genius, Wedgwood possessed that power in an eminent degree. The more his works are sought for and studied, the more becomes apparent his power of invention and variation, while at the same time we learn too surely that till recent years little or no care was bestowed upon their preservation. The finest vases were produced by hundreds, the most exquisite bas-reliefs and medallions were multiplied in various sizes; yet now, that collectors begin to reckon up their possessions, the whole are reduced to a few hundreds; and in many cases, as in the light bearing ornaments and figures and some few bas-reliefs, objects have disappeared altogether. The proverbial brittleness of pottery cannot wholly account for this wholesale destruction. There must have been a large measure of that wilful neglect which is the offspring of ignorance and apathy. It may be that there are yet some precious hoards in the hands of those who, from the idiosyncrasies peculiar, and too often, as it seems, to mere possession, do not care to make possession known. Be this as it may, the destruction of Wedgwood's finest works has been great; and the time has certainly arrived when it becomes a national as well as an individual duty to gather up and preserve the precious works of this illustrious Englishman. Not so much that they are the fruit of his pre-eminent skill, as that they are often examples in respect to form and colour, and always of high finish; and that in the province of applied design they indicate the track which the potters of the future will probably follow in the production of original and artistic work.

It had been long known that Wedgwood while Whieldon's partner produced many varied and charming articles—vases among others; but only through the

culture of recent years and the more general acquisition of a knowledge of pottery, both scientific and artistic, has their identification become possible. They are rare; but they bear the impress of his hand in form, glaze, and decoration. We have the leafage ornament, coarse truly, yet as in so many of his finest vases, springing from the base of the ovolo; and in cases where this ends abruptly in a curve which sinks inwards to form the neck we have the olive border in relief, somewhat rude, of terra cotta, left white or gilded as the case may be. The handles are short, joined on at the costel, but not, generally speaking, meeting at the top, thereby indicating that they were copied from bronze or marble examples of the Roman or Renaissance period, rather than from the antique. Usually they are highly glazed, approaching in this respect the Battersea enamels; very light and thin, and so far as we know are in colour dark puce, light puce, grey, light brown, or green. Some are of coarser earth, heavier and of somewhat taper form, and variously tinted in shades of green sprinkled on a white body, or winding in a sort of indefinite leafage round the necks. The heights vary, but may be taken from 7 to 10 inches. Teapots, mugs and other articles were variously made in these light and highly glazed bodies, and ornamented in reliefs of ivory texture with the anthemion and other borders derived from the antique. Many of these are still extant, as also snuff-boxes, toilet appurtenances, and other small articles. In the famous green-glaze ware of that period, of which we have a type in our common leaf dessert services, a variety of things were made; some of these bore moulded patterns, variously tinted, but chiefly with russet or yellowish hues. Of this latter kind of Whieldon-Wedgwood ware there is a charming example in the South Kensington Museum.

Other evidence of a truly interesting and novel character has very recently come to light in respect to the great extent of Wedgwood's field of labour, and his attempt to meet the somewhat bric-à-brac taste then prevalent—even whilst experimentalising for those fine bodies by means of which he was to raise the whole tone and condition of his art. It has been for some time known to collectors that there exists a very numerous class of ornamental figures generally speaking larger than, but after the type of those of Bow, Chelsea, Derby, and perhaps Worcester, of which nothing further is certain than that they were produced in Staffordshire during the middle period of the eighteenth century—say 1720 to 1780. They are almost all formed in the ordinary white ware of the time, both before and after its various improvements; and a glance shows that some are finely modelled and painted with skill. Figure-making, as collectors of old English wares well know, had been carried on in Staffordshire

from an early date; and when Wedgwood was a boy, and far later, small, rudely modelled yet very characteristic figures were produced in large numbers, as ornaments for chimney-pieces and dressers, and were hawked about the country and sold at fairs. His father probably moulded small figures of this kind, as did undoubtedly his far more famous relatives the two Drs. Wedgwood and the two Aaron Wedgwoods. And his own labours in the early days of the Ivy-house and Brick-house certainly included that of figure-making, as evidenced in the simple yet charming specimen given in Plate XIX. of a shepherd with a sheep, so prettily moulded, coloured and stamped with his name. The shepherdess, though unmarked, matches it; and the middle figure is a modern cast, from a mould still extant, it is said, at Etruria. In commencing his labours, Wedgwood, in order to create a trade, had, like other potters, to meet the taste of the times; and figure making in a small way was as surely a portion of his business as forming tiles in relievo for chimney-pieces, covered cups in the form of melons for sugar and honey, hafts for knives, and imitation tortoiseshell snuff-boxes.

His partnership with Bentley commenced in November 1768, and in May 1769 everything was ready for the permanent settlement of the latter at Etruria. In June he was there; but in August, when existing papers indicate their history again, Bentley is residing in London, the partners are in treaty for a house and premises to serve as enamelling works on a considerable scale at Chelsea, and inquiry is being made of a Mr. Thomas as to the moulds and other manufacturing stock of the celebrated Chelsea China Works, which early in the spring had been advertised for sale. Wedgwood himself encloses in a letter to Bentley the advertisement relative thereto; and, as showing his intention of becoming a purchaser, he writes to his London clerk in July: "Pray inquire of Mr. Thomas whether they are determined to sell less than the whole of the models, &c., together; if so, I do not think it will suit me to purchase. I should be glad if you could send me any further particulars of the things at Chelsea."

There is no evidence to show how far Wedgwood became a purchaser, though indirectly we gather that he bought the enamelling kilns, and other working stock; and at the same date he was trying to hire figure makers. Writing to Bentley the day after his inquiry of Cox, he says: "Yesterday I hired a man who works at the China Works at Derby, but he has not been used to making figures. He tells me that there are two very good workmen in that way who want to leave their master, if they could get employment elsewhere. He says they are sober, and is to speak to them for us. He likewise told me, that near twenty painters are just now discharged from Worcester; several had been at Derby, but were not

taken in. . . If we get these painters and the figure makers, we should do pretty well in these branches. But these new hands should, if possible, be kept by themselves till we are better acquainted with them; otherwise they may do us a great deal of mischief, if we should be obliged to part with them soon."

Here is evidence sufficient that figure making was carried on; but the modelling bills of 1769 carry proof still further. In one of Mrs. Landre's, bearing the date of January 21st in that year, the sum of ten shillings is paid for the figures of Apollo and Daphne; and in September Theodore Parker is paid a trifling sum for a model of Shakespeare, and what is termed "A Boy A Couch." Five years later, namely, in June 1774, in another of Mrs Landre's bills, ten shillings and sixpence is charged for a model of "Christ and the Virgin." Now, strange to say, these figures, with the exception of Daphne, exquisitely modelled and coloured, are in the Haliburton Collection at Richmond, and, through the proof of these bills and their own intrinsic excellence, are, though unmarked, undoubtedly from Wedgwood's manufactory. The owner of this fine collection, chiefly rich in English porcelains, has seen the figure of Daphne in pair with the Apollo; and probably time and knowledge will lead to the identification of more of this work of Wedgwood's early days. The absence of marks may with some bring conviction against their authenticity, but not to those who have seen how really good they are, or to collectors who know that many of Wedgwood's best pieces are unmarked. Two most eminent judges and connoisseurs, men, too, whose whole life-work has been in connection with art, concur with us absolutely in the opinion that, whether designedly or not, many of Wedgwood's choicest examples bear no signature. It seems probable that the mark "Wedgwood and Bentley," whether on the round in relief or in two lines in intaglio, was not used till just prior to the first edition of the Catalogue in 1773: but, what is far more likely, Wedgwood, whose eye for form was admirable, and whose taste in colouring was classically chaste, did not care to place his name to productions so easily copied by inferior hands, and this more particularly when the invention, and perfection of his splendid terra-cottas allowed him to execute more classical and perfect work. We give in Plate XXVII. a group of these early figures,—two Cupids struggling for a Heart, from Fiamingo. They were probably modelled by Mrs. Landre, as "Four Groups of Boys," and "Four Boys in Metal," appear respectively in her bills of 1769 and 1774. A group of five boys from Fiamingo, 5 inches long, finds a place in the first edition of the Catalogue in 1773. It is in the basaltes body, but may have been suggested by the earlier and larger group. This last is embrowned with those ruddy tints peculiar, as it seems, to the first attempts at ground laying and colouring, and of which we have such a fine example in Mr. Streatfeild's plaque "A Bacchanalian

Triumph," seen in Plate XX. A member of the Darwin family has a copy of the Cupids, almost similar to the one we give. "The Cupids struggling for a Heart, of which I take the liberty of sending you a photograph," wrote this gentleman seven years ago, "I believe to be early Wedgwood, but as yet I have met with no one who can tell me, indeed with no one who has seen anything like them. I met with them at a common sale here (Buxton), and all I could learn was, that they had been bought at a sale in Cheshire thirty or forty years ago, and that the late owner had been offered 'many pounds for them.' They are 16 inches high, including the stand, and are of cream or flesh-coloured china; the hair, cheeks, and marble stand[1] coarsely painted under the glaze, and the gilding on the wings much worn off; but the figures are most beautifully modelled, and the wreath of flowers round the smaller one both made

and painted with the delicacy and finish of the finest Dresden." Mrs. Landre also modelled in 1768 what she terms "3 Female Virtues" at a charge of £1 1*s*. These figures, under the title of "Faith, Hope, and Charity," have been bought at Harrogate while these pages are being written, and they appear in Plate XIX. They are not of a high order of modelling, or larger than the "Shepherd" in Plate XIX. In the same bill Mrs. Landre charges five shillings for "3 pieces of Vintage;" of these the annexed woodcut is undoubtedly one. It was modelled first as a chimney ornament, and later as a small bas-relief for vases. Some of the figures modelled were extremely small, as in these instances of children, the one carrying a bird, the other a flower. Why Wedgwood hid his relation to this early class of modelling will probably remain for ever a mystery. But he appears to have carried on this manufacture for a considerable period; for when he ceased to make figures as

[1] This marbling of the plinth gives positive assurance of Wedgwood's workmanship. In the letters and invoices of 1768-9 and a year or two beyond is constant reference to marble plinths for vases and other pieces.

mere chimney ornaments, he made them serve as supports to flower vases, tazze, candlesticks and other ornaments. The cut will show this method of adaptation.

In the Barlow Collection were some splendid examples of this class of ware, undoubtedly Wedgwood's manufacture, and yet unmarked. He often refers to figure-making, and we shall touch upon the subject again, when works of more classical conception come under view.

On entering upon business for himself Wedgwood probably made vases in the highly glazed bodies he had invented and used whilst Whieldon's partner; but so soon as he had brought his fine cream-ware to perfection, vases plain or variously decorated were soon in the market. Their tints varied from pale primrose to dark saffron. The ovolos of some were hung with wreaths or drapery festoons passed elegantly through rings, and the handles were terminated at the costal by goats' heads or masks. Later came the serpent handles; many were variously coloured, as in the charming example we give in Plate XV. from Mr. Bohn's collection, others were sprinkled with blue or green; a few of pea green and bottle form, with masks for handles, were highly glazed; then many were printed in black or red, with groups and figures; and when he first tried his hand at the white terra-cotta body, we have vases a little coarse and rude truly, with gilding and stripes of colouring. Lastly, when he had improved the lathe, and so varied its motions as to produce the most characteristic effects, we have fluting of many kinds. Fluting is one of the marked features of the Wedgwood and Bentley vases, and held its sway in diminishing degree till 1790, when for a few years it went wholly out of fashion. Fluting in connection with cream-ware vases belongs only to the latest, the flutes being generally coloured brown or blue, with flower festoons above the flutes. These vases, of a somewhat inelegant bottle or pepper-castor form, and perforated at the top for flowers, are often met with.

In the summer of 1765, when called upon for the first time to send a box of patterns to Queen Charlotte, Wedgwood, so far as vases were concerned, had not proceeded beyond those made of cream-ware, for undoubtedly he would present his highest class of goods to royalty. "I shall be very proud," he wrote to his brother on July 6, 1765, "of the honour of sending a box of patterns to the Queen, amongst which I intend sending two sets of vases, cream colour, engine-turned and printed; for which purpose nothing could be more suitable than some copper-plates I have by me. I

can adapt the vases so that the designs and they will appear to be made for each other and intended for royalty; nor must you hint to the contrary; but I am one group or design short, which I have sketched out and enclosed, and desire you will get it done by Wale, unless you know a better hand." But Wedgwood makes a blunder in his directions, and the engraved plate has to be returned. "All that is wanting in the present plate," he writes again at the end of July, "is to have the boys made to work with their right hands, which I believe may be done very easily with the smith and mason; the difficulty will be with the potter. I would have the trees at each end put out, and let the design end faint off to nothing; or if that cannot so well be done, a bush or two may do, but not to mount so high as the trees, nor both ends so near alike." This description is very curious, as it in a measure tallies with that of the boys with vintage given in the cut. Afterwards it was modelled as an ornamental group by Mrs. Landre, and used later still as a bas-relief on the basaltes vases.

Even two years later his vases did not please him. "I am glad to hear," he wrote to Bentley in May, 1767, "that crates sell apace with you. Vases sell too, even in the rude state they now are, for such they appear to me when I take a view of what may be done. . . . I have made several interesting experiments, if I had leisure, or could make it prudent to pursue them; but my present business is too good to be neglected for uncertainties, and I must, so long as that is the case, be content without arriving at those improvements in my manufacture which a little application would bring within my reach. However, I have improved bodies enough for vases; and ornaments are really an inexhaustible field for us to range in." A month later he wrote yet again: "I am preparing designs, models, moulds, clays, colours, &c. &c., for the vase work, by which means we shall be able to do business effectually twelve months sooner than we could without these preparatory steps, and I have no fear it will answer our utmost wishes." So preparations went on; Wedgwood and Bentley had each a pupil under training, of which the former wrote: "We shall want many of this branch to work festoons and other ornaments upon vases free, without moulds, which boys may be taught to do at a moderate expense, and they will look infinitely richer than anything made out of moulds. Mr. Pickford[1] has a plasterer who can do this sort of work in miniature (the size we shall want), and he will lend him to me to instruct some pupils, when I have any forward enough to put under him. In a little time your boy and mine may be ready, and then he may come to Burslem for a month or two."

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[1] An architect residing at Derby, and at that date employed in building Etruria Hall and works.

Black, bronzed, and marbled vases appeared in quick succession, with forms more and more classical. "I have been turning two or three sorts of faithful copies from Etruscan vases, and am quite surprised both at the beauty of their forms and the difficulty of making them, especially in pairs." These new styles of vases, were, in relation to their form, called Etruscan, whether they were black, bronze, or encaustic painted; the latter being first painted after the Etruscan vases in Sir William Hamilton's great work in September, 1769. From this date almost all Wedgwood's forms were purely antique. He not only bought the most costly illustrated works on classical art to serve as guides, but begun thus early to have casts, drawings, and prints from Rome. The nobility vied with each other in opening their collections and cabinets to him; and when in London, he bought objects of interest, and gained information wherever he could. Writing to Bentley from the great city, he says, "I have seen the Italian vases, and like them vastly. Have seen at Sir Henry Chair's some better prints of vases than any I have, particularly for bas-reliefs, and he has promised to lend them to me, and I am in a fine channel for good things if I could stay here awhile." A year later he writes: "Sir W. W. Wynne has sent for me to show me things for the improvement of vases which he has brought home from his travels."

Perfection thus evolved, slowly but surely, the demand for the basaltes and crystalline vases became extraordinary; and on the appearance of those decorated with encaustic paintings after the antique, it was with difficulty that one patron could be supplied without offending another.[1] Men of fortune and classical education who had made a hobby of purchasing and collecting antiques, and younger men who had recently returned from the grand tour, were amazed at the class of goods which had sprung up as it were in a night, and in the region of that homely Staffordshire which till very recently had produced nothing but the rudest wares. They wanted vases for their halls and chambers—those which met by classical form, and decoration and subdued colouring, their critical and cultivated taste; and the demand became excessive. "Wanted for the warehouse," wrote Wedgwood, February 15, 1769, "350 of the dolphin ewers, 445 of the Bedfordian goats' head vases, the same quantity of the Sacrifice vases. Could sell 1,000 if we had them." The demand was met, and in no long time with the usual result—over-production.

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[1] "Names of certain noblemen that are to see the first Etruscan vases, Sir Watkin Williams Wynne, Mrs. Chetwynd (for the Queen), Lord Bessborough, Earl of Stamford, Duke of Northumberland, Duke of Marlborough, Lord Percy, Lord Carlisle, St. James's Place; Earl of Dartmouth, Lord Clanbrassill, Lord Torrington, Sir Harbord Harbord, &c. &c. Please to remember when these Etruscan vases come, Lord Bessborough is to have the first of them in town."—Mrs. Wedgwood to Cox, Dec. 6, 1769.

He had foreseen this in a measure, and bas-reliefs and figures had now their turn. The former were first used upon the basaltes vases, but they were soon modelled of larger size, to take their place as pictures. "Figures and other things may come in very well when we have not sale for all the vases we can make. . ." Previously he had written: "I am collecting some figures—antique—to be made in Etruscan earth (basaltes); Mr. Chambers and many others have a high opinion of them to mix with the vases. By both these articles I hope we shall make a revolution in the chimney pieces, and strip them of their present gaudy furniture of patched and painted figures." He thus gives his protest against the gaudy figures which Mrs. Landre and Theodore Parker were even then and afterwards modelling and numerous hands were painting, and shows in what direction he was seeking for designs of higher quality. "I think," he wrote to Bentley, September 16, 1769, "we should have some of the casts of antique gems from Rome as well as the figures. I hope by means of the gentleman you mention[1] you will be able to settle a correspondence with some of our ingenious gentlemen or artists at Rome, which I think will be very useful to us."

Sphinxes and tritons appear to have been the first figures he ventured to make of a more classical character. The earliest modeller of these figures, as also those for small vases, was a man named Boot; but Wedgwood standing at the bench was the chief instructor of his men. "I have sent Boot to-day," he wrote to Bentley, September 16, 1769, "to begin upon terra-cotta figures, but I have only a sphinx, lion, and triton for him to begin with. What do you think of terra-cotta of the same composition with the fox's heads? They would have the appearance of models, and make an agreeable variety with the black, both figures and vases." Again he wrote to Bentley: "I hope you will have an opportunity soon of getting some figures from the cabinets of our noble customers which have not yet appeared in the shops. Pray make a push for it when and where you can, and I will endeavour to execute them in terra-cotta."

The models procured thus early at Rome included large and small subjects, and from these, moulds were made at Etruria. In relation to the smaller, Wedgwood wrote: "Though the gems from Italy be too small to apply to the vases themselves, they will make very good studies, and we can have larger modelled by them, much better than from prints; we can likewise paint after them. Gems are the fountain-

[1] Mr. Jenkins, who managed Wedgwood's business in Rome for many years. He became Flaxman's worthy friend, and it was from him that Angelica Kauffmann bought a villa near Rome when she returned to her native country.

head of fine and beautiful composition, and we cannot, you know, employ ourselves too near the fountain-head of taste."

Thus with vases, figures, and his first medallions, Wedgwood was incessantly employed. "I have set two hands down to lions, sphinxes, and figures, and work along with them myself. We have made a few much better than Boot ever did, as you will see (pray keep one or two to compare with them), and shall improve as we proceed in the business." These constant improvements, and the probability that they could be carried much further, made Bentley impatient of receiving ornamental goods modelled after the old forms. "Why keep making such things?" he asked. To this Wedgwood replied, December 28, 1769: "I wish I had nothing else to do—you should see a great deal better very soon; indeed it has been the chief of my business since I came home, till within this week or ten days, but thirty hands employed in making vases, things of which they have no idea when they are doing right or when they are doing wrong, is alone sufficient employment for three of the best heads in the kingdom to look after them. I shall do the best I can, but as I am obliged at present to leave them sometimes for whole days together, many things will escape my attention till it is too late to remedy them, and this in every branch that is going forward, from the throwing to the gilding."

Besides the importation of books, prints, models, and casts from Rome, a large number of the best English artists were employed, and of these Bacon was one. He modelled the "God of Day," as the companion of the "God of Night," in January, 1770. In three years from this date we have a list of eighty-two bas-reliefs, figures, medallions, and tablets, most of them copies from the antique, a few from designs of the Renaissance. The latter are generally round, enclosed in raised framework of the same body, and usually ornamented with fluting and strap-work. Generally speaking these early impressed pictures are in basaltes; but there are examples in the Sibson and other collections, coloured in shades of puce and brown The "War of Jupiter and the Titans," the "Feast of the Gods," the "Marriage Supper of Perseus and Andromeda," and an "Antique Boar Hunt," given in our previous volume, are choice examples of this style. In the present volume we have the medallion of "Boys dancing round a Tree," and in the collection of Sir William Holbourn at Bath is the "Silenus and Boys" modelled from a design of Fiamingo by Mrs. Landre in 1768. This last is unframed.

The majority of the first bas-reliefs, of whatever form, were small; the "Judgment of Hercules," a "Bacchanalian Triumph" and the "Death of a Roman Warrior" being

among the largest. Such of them as are preserved have a comparatively rude and unfinished look, as in more than one of the "Bacchanalian Triumphs and Sacrifices."

The earliest attempts too in encaustic painting, both vases and tablets, are, so far as preserved, inconceivably rude and archaic;—the latter mere heavy slabs of basaltes painted in colours burnt in. In the Apsley Pellatt Collection is one of the earliest. It is evidently a trial piece, being an almost square slab of pottery, with much of the appearance and quite the weight of iron. As a top line, reaching from side to side, is painted, in a very dark, dirty brick-red, one of the numerous interpretations of the helix ornament; and in precisely the same indifferent colour, there is copied, evidently from the ovolo of a Greek vase, a scene of a chariot and horses; and beneath appears a throng of goddesses or choral figures. The next advance in encaustic painting we find in an elongated slab given in Plate XX. It is also from the Apsley Pellatt Collection. Less square than the one just mentioned, it has still the weight and appearance of iron painted black. On the field, which is shining and somewhat uneven, is a procession of four stiff and archaic figures. By their dress and the implements they carry it evidently represents a sacrifice to Isis. The colours, which are laid on so thickly as to be almost in relief, are brown, flesh, and grey. The size of the picture is $16\frac{1}{2}$ inches long by $9\frac{1}{2}$ wide; but though unmarked, it bears too surely the signs of one of Wedgwood's trial-pieces, for there to be a moment's hesitation in accepting its authenticity. From these early specimens of the black body, it is very evident that Wedgwood's basaltes underwent gradual improvement both as to colour, weight, and composition. In Mr. Turner's fine bas-relief, "A Bacchanalian Sacrifice," we have the black body in its progress towards perfection; and in Mr. Streatfeild's "Bacchanalian Triumph" we see how a coarse terra-cotta could be enriched with browns and reds.

Up to 1774, the number of Wedgwood's plaques, tablets, and large medallions was eighty-two; of these a considerable majority seem to have disappeared. Nothing is known of the large plaques "Night" and "Day," the latter of which was modelled by Bacon; or of "Hunting," "Bringing Home the Game," "Music," the "Arts," and "Elements;" and others which might be mentioned.

We first hear of Wedgwood's new white body by the name of "Jasper" in November, 1775, and in the January preceding he first employed the services of Flaxman. From this date the style and character of his works rapidly improved, though the splendid bas-relief vases in jasper did not begin to appear till after 1781.

Wedgwood and Bentley were already customers of the elder Flaxman, whose shop was well known as the first in London for the pure and classical taste and good finish

of the works produced there. His son John Flaxman was also well known as a young sculptor of considerable merit, although through Sir Joshua Reynolds's caprice and ignorance of fine art in the solid, he had failed to secure the Royal Academy's gold medal. Wedgwood at this date had made great advance towards the perfection of his new white body; and as enthusiastic as himself in the desire to place it in exquisite forms before the world, Bentley pressed upon his partner's attention the desirableness of having tablets made of a proper size for chimney-pieces, and the consequence this was likely to be of extending their trade in ornamental goods. Wedgwood had tablets ready as centre-pieces, the latest modelled being the "Marriage of Cupid and Psyche;" but the accompanying blocks and ovals were beyond the powers of any modellers he had at Etruria—Hackwood, though there, being yet a mere lad. "Having tried all the hands I have," wrote Wedgwood, January 14, 1775, "who were likely to execute them, but in vain, I have taken the business up myself, and am not much afraid of being able to complete it to your satisfaction; but I stand in need of your directions relative to the blocks and ovals to the tablets." Upon receipt of this letter Bentley applied to young Flaxman, who immediately modelled the large head of Medusa, from an exquisite marble in the possession of Sir Wm. Hamilton, then temporarily in England, as also three other models, one of which was winged, of the same fine bas-relief. These occupied his time till the middle of March, when he commenced and completed his Triton and Satyr vases or pitchers, so well known and often copied. To these succeeded a considerable number of small bas-relief figures, the ground blue in colour and oval in form, and the relief white. The subjects were Melpomene, Thalia, Terpsichore, Euterpe, Sappho, Apollo, Hercules and the Lion, Hercules and the Boar, Hercules and Cerberus, Bacchus, Ariadne, four bas-reliefs of the Seasons, the last six being heads; Jupiter, Juno, Minerva, Justice, Hope, an antique vase sculptured with figures, and a cast from a medal of Linnæus. Several of these figures are in Mr. Bowker's admirable collection, and in a condition as fine as though they had just left the manufactory.

The figures of Terpsichore, Euterpe, and Calliope we give in Plate IX. The Venus Callipyge, from Mr. Kettel's Collection, is most likely the figure remodelled by Flaxman in 1777, for the purpose of being made in jasper. Prior to 1774 it had appeared only in basaltes. The original of the autotype is an exquisite gem, in a high state of preservation.

The portrait-medallions of Sir Joseph Banks and Dr. Solander were Flaxman's next commission, and to these followed a long series of bas-reliefs, modelled on ground-glass, the figures open and managed properly for a coloured ground. This adaptation

of fine bas-reliefs for insertion in chimney-pieces and for use as pictures, suggested to Wedgwood their application to the decoration of jasper vases, though none, so far as is known, were made in that body till after the death of Bentley. Wedgwood, however, had written as early as 1775—"What do you think of vases of our fine blue body, with white laurel festoons, medallions, &c.?"

His power as a great and original artist thus displayed, Flaxman was always more or less at work for Wedgwood till his departure to Rome in the autumn of 1787. His industry must have been unceasing, for, in addition to works on his account and various commissions of importance, he had, prior to March, 1781, modelled for Wedgwood "Cupid riding on a lion" from an antique gem, the "Triumph of Ariadne" with choral figures, "Fauns sacrificing," "A piping Faun," "Juno," "Euterpe," "Fame," the "Judgment of Paris," "Goat and Boys," "Triumph of Silenus," "Triumph of Bacchanalian boys," one or more Bacchanalian Triumphs and Sacrifices, "Processions of little Boys," "Sacrifice to Hymen," "An offering to Flora," "Apotheosis of Homer," (copied from a bas-relief, the print of which may be seen in Hamilton's Antiquities, vol. iii. page 31), "The Nine Muses," "The Muses with Apollo," "The Dancing Hours," "Sacrifice to Love," and others. The period from January 1775 to the spring of 1781 may be called the greatest of Flaxman's work for Wedgwood; for though "Blindman's Buff," the "Commercial Treaty with France," "The Manufacturer's Arms," "Coriolanus with his wife and mother persuading him to return to Rome," and "Hercules in the Garden of the Hesperides," belong to this later period, the first was certainly more prolific of pieces finely composed and modelled. And this was not all his work or a tithe of it. He designed borders and forms for dinner-services and tea-ware, modelled small bas-reliefs for gems, for jasper vases, tea-ware and flower-pots, and added to these the models for portraits and busts. Prior to and for some time after his felicitous marriage with Ann Denman in 1782, his chief subsistence was derived from his labours for Wedgwood, and now that we gather up with eagerness and admiration the sadly diminished results of their joint production, the charm is increased by recollecting that through them the great sculptor built up and sustained much of the happiness of his simple and earnest married life—much also of his ability to effect nobler work; and that Wedgwood added to his own ability and fame by having at hand so able an interpreter of the ideal in modern life and antique art. Flaxman would have risen to eminence without Wedgwood; and Wedgwood would have conferred great benefits on his country without Flaxman; but in their union lay results not otherwise attainable. Nothing can lessen the fact, that Wedgwood perfected old English ceramic bodies, and invented new ones of far higher quality than any which remain to us of ancient times; that he modelled, with his own hand,

be it recollected, forms in cream-ware, basaltes, and variegated terra-cottas, which are so fine as to delight every man of taste. Flaxman, inspired by genius and ardent in industry, would have found employment and friends even in those early days. But as it was, the struggle for existence was lessened to him by the fruits of those charming models which Wedgwood transferred to clay,—and their works, as their names, indissolubly connected, will never be forgotten by their grateful countrymen.

As his bodies, and his experience in preparing and firing large masses of clay, became more perfect, his tablets increased in size, till the small medallions and bas-relief pictures were developed into splendid pieces more than 27 inches wide, as in the case of "Diana visiting Endymion." Yet even then, great care and pains were necessary; and so many were the difficulties during the processes of manufacture, that absolute perfection was the exception rather than the rule. Thus, Wedgwood wrote to one of his Birmingham cameo-setters, late in 1790, when urged as to speed in the completion of an order:—"I would take this opportunity of observing, that articles which pass through so long and severe a fire as ours, and depend upon the concurrence of so many circumstances for their perfection, never can be made with that certainty with which works in metal are got up."[1]

In relation to the price and size of his tablets, we have this information in a letter to Mr. Capper, a Russian merchant of eminence at St. Petersburg, and also his agent and correspondent. The letter was written in July, 1786:—"I have duly received your favour of July 12, with your commission for sundry tablets of my jasper, to be forwarded about the middle or latter end of next month, which I wish it was in my power to execute agreeably to your wishes; but that is utterly impracticable, for I have not a single pair by me; for besides that the jasper tea-ware and vases have such a run, as to have been more than sufficient to employ all my hands, I have six chimney-pieces in hand, which, as I now make pieces for the pilasters, as well as the middle tablet, friezes and blocks, will take near fifty pieces. I would nevertheless have postponed some of these had there been a possibility of getting some ready for you in time for the last ships. But it is in vain to attempt it, for I could not make a single tablet of the very large sizes; your friend orders them in less than two months: they take so much time in finishing, drying and burning twice; a week each time. All I can do is to hurry on a pair of tablets now in some forwardness and send them, if they succeed, to you; I will likewise take the liberty of sending you a small assortment of saleable patterns of my last improvements in this way in other articles, some useful ones, such as I have lately made for the Queen

[1] Wedgwood to Burley, Mayer MSS.

of France, and some ornamental vases, and of which I have sent a complete suit for a dessert, a few weeks since, to the King of Naples . . . I observe that your friend orders his tablets considerably larger than they are asked for in this country, and I wish it was consistent with his design to have some of them less. They would come very expensive so large, if I had the models by me; but that being the case with a few only, the time and expense necessary for modelling the remainder of those sizes would be too great to think of. The price of my tablets, too, is unavoidably much higher than your friend seems to have an idea of, for to model and finish them in the manner I should wish to do, in so fine a material as the jasper, the tablets ordered would I believe come to little, if any less, than £300."[1]

On this question of price Wedgwood was uniformly consistent. He never entered into competition with rival manufacturers by under-selling them, well knowing that his goods, to be fine and perfect, must keep up an adequate price. To one of his correspondents, probably Daguerre, he wrote: "Before I mention anything to you in respect to the prices of my wares, it will be necessary to say a few words as to my particular situation as a manufacturer, and this I beg you will do me the justice to believe does not proceed from vanity, but merely the desire to state to you the fact as it is. I claim to myself, sir, the invention of all the kinds of earthenware, both useful and ornamental, which were ever made in this country, except one kind now very little in use; and I have the happiness to see a very great and beneficial manufactory established upon these inventions, in which many thousands of people are employed, and of course many master manufacturers as well as myself. But though I have never sought any exclusive privilege for my inventions, I have had the good fortune to preserve myself from any loss or inconvenience by so many imitators of my works who have attained the arts of our manufactory with a very small proportion of the expense and the trouble which they have cost me, and who it might reasonably have been supposed would injure me by being able to undersell me. To prevent this, I have never entered into any competition with them for selling cheap, but have bent all my mind to improve my manufacture, as far as it was capable, and thereby preserve its reputation. Indeed, the experience of twenty-one years in my house here in London, which I established for the express purpose of serving our noblesse, and which this day exists in a vigour equal to any period, and the success of a house opened many years ago in Amsterdam on the same plan, together with the continued friendship of the first houses in most of the principal cities of Europe, amidst every temptation which inferior prices could give, all have, and do still tend to convince

[1] Wedgwood to Capper, Mayer MSS.

me that my plan was the best that could be adopted for the reputation and profit of a manufacturer, and that wherever my wares find their way, they will command the first trade."[1]

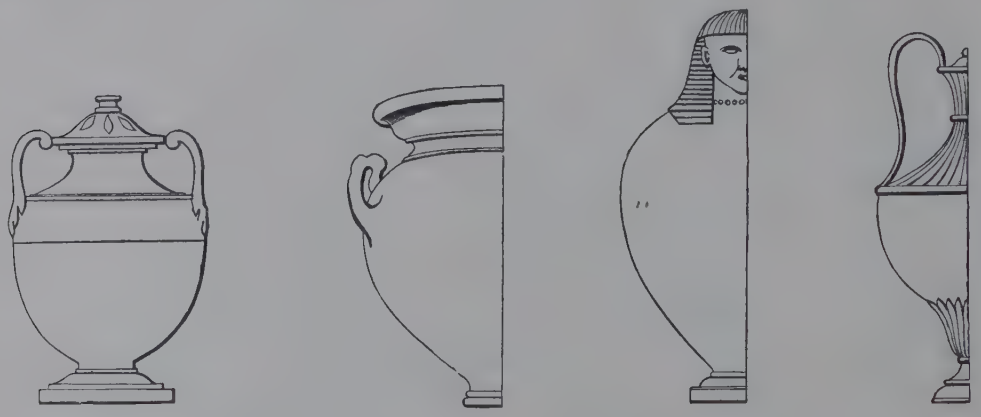
In this resolution, so often repeated and so rigidly maintained, of continuing the high character of his productions at the same time that he kept steadily in view an untiring progress, lay the secret of Wedgwood's pre-eminence as a manufacturer. The striving after a continued improvement seemed to have been to him an absolute mental necessity. So far from considering all his works perfect, he was constantly telling his correspondents "that they must not expect every piece perfect, for very few were absolutely so." And in order to attain perfection so far as possible, scarcely a detail appears—even to the close of his life—to have escaped his supervision. The Birmingham and Wolverhampton gem-setters were as amenable to his directions as his workmen at Etruria, and to two of these, named Vernon and Haselwood, he wrote thus in relation to button-setting: "Lightness is a great object, and therefore any metal which can be taken out of the back by piercing it, and this in such a manner as to take out most metal, and leave it sufficiently strong, would be an advantage. I observe you recommend a setting with heads in a hollow rim, instead of studs. I believe they would look very well, but will wait till I see one of that pattern. I now send you six cameos, to try what experiments you please in that way."[2]

So impressed was he with the forms of the antique vases, thatf rom 1768, when he began in earnest to model from the finest specimens extant, we rarely or ever find him recurring to those of less perfect outline. He sought novelty and variation, by a new bas-relief, a change in the style of the festoons or handles, or borders; but the vessel itself was almost always truly classical in shape—whether it was formed in basaltes, crystalline terra-cotta, or jasper. In an old order-book in the Mayer Collection are a great variety of vases in outline, copied from correspondents' letters. Of these we here engrave a few, to show how truly this eminent man sought to cultivate public taste, by works which, whether plain or decorated, whether for persons comparatively poor or greatly rich were so formed as to be geometrically true and beautiful. What

[1] Draft of letter, 1787, Mayer MSS.

[2] Draft of letter, 1786, Mayer MSS.

a revolution in art it was, from such figures as shepherds and shepherdesses, from vases shaped like pickle-jars and pepper-castors, to forms which pleased the eye, beautified wherever they were set, and which were more or less a source of cultivation! It was in truth a revelation to thousands who had never seen public or private collections of works derived from the two great epochs of art; and, replacing coarseness and gaudiness by an elegant simplicity of colouring and form, did much towards effacing that feeble mannerism which was alike a characteristic of the art and literature of the eighteenth century.



If our autotypes display the perfection to which the picture and portrait cameos were brought towards the close of Wedgwood's life—1785-1795[1]—they also show the surprising beauty of the intaglios, whether portraits or figures. In countless cases these equal the gems from which they were derived, and give off in those of largest type a play of light and shade which is truly wonderful. The small bas-relief portraits in basaltes are equally fine—and whether we go through the series of ancient poets, philosophers, or emperors, we find an amount of individual character which is as surprising as it is true.

As a bust-maker Wedgwood had great success—particularly with those of large mould. They had a great sale, principally for the adornment of halls and libraries. In

[1] Cameos with coloured borders belong to a late period, about 1790.

a letter we have lately found in the Mayer Collection of MSS., we see that even Gibbon's study at Lausanne was decorated with busts from Etruria. In 1787 the great historian returned to England, to superintend the passage through the press of the last volume of the "Decline and Fall of the Roman Empire," which was published in the following spring, May 8, 1788. Gibbon was accompanied by the son of his friend M. de Severy of Lausanne; and it appears to have been one of the duties and amusements of the young Swiss gentleman, while the historian was busy at his literary work, to make various purchases, for the adornment of Gibbon's château at Lausanne, which, during his absence, underwent a complete renovation. M. de Severy paid several visits to Greek Street, purchasing, for himself as well as Gibbon, many articles of beauty; among others, busts for the historian's library. These goods were packed, and accompanied the travellers on their journey towards Switzerland, July 10, 1788. "At Tunbridge," writes Gibbon in his charming Autobiography, "some weeks after the publication of my History, I reluctantly quitted Lord and Lady Sheffield, and, with a young Swiss friend whom I had introduced to the English world, I pursued the road of Dover to Lausanne. My habitation was embellished in my absence; and the last division of books which followed my steps increased my chosen library to the number of between six and seven thousand volumes—my seraglio was ample, my choice was free; after a full repast on Homer and Aristophanes, I involved myself in the philosophic maze in the writings of Plato, of which the dramatic is, perhaps, more interesting than the argumentative part; but I stepped aside into every path of inquiry, which reading or reflection incidentally opened." Upon reaching Lausanne Gibbon appears to have been enchanted with his library under its new aspect, and he confesses that the improvements and alterations had been effected "with taste and skill, and that few men of letters, perhaps, in Europe, were more desirably lodged than himself."[1]

The busts thus selected by M. Wilhelm de Severy for the adornment of Gibbon's chosen room were 15 inches high, on plinths of equal size, and labelled in front, with white letters. They were those of Homer, Aristotle, Cicero, Shakespeare, Milton, Plato, Seneca, Locke, Newton, Pope, Voltaire, and Rousseau.[2]

The statues and animals in basaltes were never so popular as busts, although Tritons, Sphinxes, Griffins, Chimæræ, and Lions, were used for the decoration of the final curves of balusters, cornices of heavy pieces of furniture, and for niches and recesses; and also as supports to candelabra of all kinds. Some of the statues were

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[1] Autobiography, prefixed to Smith's Edition of Gibbon, vol. i. pp. 124, 125. London, 1854.

[2] W. de Severy to Wedgwood, July 9, 1788, Mayer MSS.

of considerable size, as Neptune, a Triton from Bernini, and Morpheus, a reclining figure, which were 2 feet high or more. The Infant Hercules[1] with the Serpent was 20 inches high by 23 broad; it was modelled from a paste by Tassie, from an intaglio in onyx, in the collection of Louis XV. of France. Ganymedes, from the Florentine Museum; Bacchus, from Sansovino, and the same from Michael Angelo, were small statuettes of from 11 to 12 inches high. These are all now very rare, as are also the Venus de' Medici, Mercury, Venus rising from the Sea, Ariadne, Ceres, and a few others.

Wedgwood's productions, thus slowly ascending from the rude and unartistic to the generally perfect and artistic, give evidence that the laws of evolution as much govern art as nature. It is recorded upon his monument in the parish church of Stoke-upon-Trent that "he converted a rude and considerable manufacture into an elegant art and an important part of national commerce." To this might have been added, that, so far as was then possible, he revolutionized the taste of his time; substituting grace of form and fitness to purpose, for barbaric ugliness and shapeless eccentricity. He brought simple beauty to the services of daily life, he enriched the mantel-shelf, the buffet, the window-seat, with appropriate ornaments, and made in many senses the English home a place of beauty, and hitherto unknown convenience. By his classic reproductions he made it evident to thousands, unlettered, untravelled, uncultivated, yet susceptible to impressions of beauty and the possessors of innate taste, that in bygone ages nations had risen to an unrivalled point of excellence both in the conception and creation of what was beautiful. Hitherto, the classically educated, the grand-tourists, the wealthy possessors of museums and collections, were almost solely those who had any conception of antique art. But by him, in its simpler forms, it was brought home as an idea to many phases of English social life.

The Renaissance of Wedgwood's works and fame, if so it may be called, is the natural outgrowth of national cultivation. Appreciation thus naturally evolved may have permanence, and be in time the cause of important results. Imitations of the great master's work are not desirable; and modern Etruria is fully capable of all which is best in copy and reproduction. The new and national conception asks only that the master's own productions may have a place in national museums and accessible collections; because they alone give expression, even if indirectly, to underlying truths

[1] A copy of this statue is in the Apsley Pellatt Collection, bought probably at the York Street sale in 1829. It was photographed as a frontispiece to this work; but owing to some technical defects due to firing, rather than to the modeller, other objects had to be substituted.

important to mental and moral culture; to his unwearied patience, his unfaltering purpose to make all works from his hand perfect, so far as perfection was attainable; to his sleepless enthusiasm, which spared no pains; to his honesty of purpose, and the watchfulness which guided all necessary and concurring causes to the given end of perfection in things to be produced. His manner and methods in an educative sense are of higher value even than his works; and, taken from the point at which he left it, his beautiful and exhaustless art should give expression to new forms and new ideas, founded on a patient study of the pure antique. Our age and its tendencies are in a degree inimical to the master-potter and his work. He is wealthy, and workmen do all the service he requires. But the painter must be his own handicraftsman; the sculptor, except for the roughest purposes, can have no helper; and the writer who would do other work than for the ephemeral hour, must be alone and devote his days to the service he loves. And thus, till potters will again combine in their own persons, if only in a degree, the office of master and workman, as did Wedgwood, Palissy, Luca della Robbia, Maestro Giorgio, and countless others, of mediæval and antique times, great work will have no place. The problem of social caste, as opposed to that of nature, must work out its own solution, as it surely will, before an artistic age worthy of comparison with the antique can be ours; lives must be simpler, and gathered riches less selfishly absorbed. *Then*, inspired by the sublime greatness of ancient art, by the heroic side of his nation's history, by the works of her poets, by all which is ideal in scientific truth, the artistic potter will prove his ready hand in free modelling, his conception of form, his eye for colour, and give to common life, to England, to her colonies—free yet still attached—works which, like those of Wedgwood, future ages may venerate and preserve.

PLATE II.

Portrait Cameos.

SEVEN portrait cameos of the highest quality, modelled from gems of the Greek and Roman period. Jasper, blue and white. Size, varying from $2\frac{1}{2}$ inches. Centre cameo marked "Wedgwood and Bentley." Subject, the head of "Scipio." Above, "Plato and Zeno;" beneath, "Cleanthes and Chrysippus." Left side, "Hercules," from the Blacas Collection, and "Minerva;" right, "Sappho" and the "Youthful Bacchus." These exquisite gems of the highest and best period of Wedgwood's art manufacture prove sufficiently that the modern appreciation of the labours of this great Englishman is not without foundation, and that the result is likely to be an influence far higher and wider spread than a mere Renaissance.—*Mr. Bowker's Collection.*

PLATE III.

Cameos.

TEN cameos and one medallion of high quality. Jasper, variously coloured grounds, with white reliefs. Medallion in centre. Length, 4 inches. Ground, a dark green. Subject, sacrificial altar with Bacchic symbols; marked "Wedgwood and Bentley." The other subjects include "Neptune and Æsculapius," "Achilles in his Tent," from old gems; two small "Sacrifices," "Signs of the Zodiac" as centres for buckles, "A High Priest kneeling and making a Treaty of Peace," "Captive Soldiers," and two the subjects of which are doubtful. The two upper cameos to right and left are set as coat buttons. The four cameos with decorated edges are beautiful in the extreme.—*Mr. Bowker's Collection.*

PLATE IV.

Intaglios.

NINE intaglios. Basaltes, $2\frac{1}{2}$ inches high. Subjects, "Pomona," "Venus and Cupid," two representations; a "Sacrifice to Peace;" four figures of Psyche, from fresco paintings found in Herculaneum; and "Antonia and Urn." This group of intaglios gives the connoisseur and collector a fair idea of the perfection to which Wedgwood attained in this class of his copies from the antique. Intaglios of this size and fineness are becoming rare.—*Mr. Roger Smith's Collection.*

PLATE V.

The Cæsars.

NINE medals in intaglio of heads of the Cæsars; namely, Domitian, Tiberius, Augustus, Claudius, Vespasian, Titus, Galba, Julius Cæsar, and Nero. Basaltes, $2\frac{3}{4}$ inches high. The autotypes scarcely do justice to the extraordinary play of light and shadow as seen in the originals. The larger part of the physiognomies are characteristic of power, sensuality, and love of dominion; but some three or four give expression to nobler and more humane characteristics. "An extraordinary fine collection of these and other medals, basaltes, and in bas-relief, is to be seen in the Museum, Jermyn Street.—*Mr. Roger Smith's Collection.*

PLATE VI.

Young Hercules.

OVAL medallion; jasper, white on pale blue; 6¼ by 4½ inches; marked "Wedgwood and Bentley." It is probably one of two medallions which appear under this title in the first and subsequent editions of the Catalogue, modelled from a sulphur by Tassie, the subject being from an antique gem. Like so many other medallions, it was produced in various sizes—those given in the catalogues being 2 by 4, and 4 by 6 inches. Theseus, the successor of Hercules, was sometimes given in this manner, and with a youthful cast of countenance; the sylvan headpiece being formed by the hide of the Marathonian Bull.—*Nettlefold Collection.*

Four Small Bas-reliefs.

"Sacrifice to Hymen," "Marriage of Cupid and Psyche," "Diomedes with the Palladium," and "A Sacrifice." Blue jasper, white relief; length, from 3¾ to 2½ inches. The Sacrifice to Hymen was modelled by Flaxman in September, 1776, as a companion to the Marriage of Cupid and Psyche, and is probably an original design. The Cupids have much infantile beauty and grace, each figure in its relation to the other completing a perfect idea. This bas-relief was made in various sizes. The Marriage of Cupid and Psyche was first modelled by Hackwood, from a paste by Tassie; but, at a later date, Flaxman remodelled it from a cast direct from the original gem, and of large size—16 by 11½ inches—as a bas-relief for chimney-pieces. Diomedes carrying away the Palladium:—Of this small bas-relief Wedgwood had several copies; the last made, just prior to 1777, being probably a fresh model from the hand of Flaxman. The original gem—like the Marriage of Cupid and Psyche—is still in the Marlborough Collection. It is the work of Dioscorides, one of the most celebrated gem engravers of the Augustan age. The subject is an important event in the Trojan war—the seizing and carrying off the Palladium, or guardian deity, of Troy. Diomedes appears descending from a square altar, holding in his left hand the Palladium, and in his right a sword. The guardian lies dead at his feet, and the statue of Minerva upon a cippus turns her back to him that she may not witness the bloody sacrilege. The figure of Diomedes is exquisitely drawn; the anatomical markings rather beautiful than strong, but with perfect science. In Tassie's catalogue are seventy-eight gems which represent this subject, yet the list is not complete. The fourth small bas-relief cannot be described more fully than that it is "A Sacrifice," probably to Æsculapius, who is offering a serpent to the flames in propitiation of the figure at his side. Wedgwood copied so many "Sacrifices" from pastes, gems, and bas-reliefs as to render, in many cases, individualization an impossibility.— ***Streatfeild Collection.***

Piping Faun.

Oval plaque or medallion; jasper, white on pale blue; 8 by 6½ inches; marked "Wedgwood and Bentley." This fine medallion was modelled by Flaxman for Wedgwood in July, 1776. It appears in the fourth edition of the Catalogue published in the following year. In that and subsequent editions the measurement is given as 4 by 3½ inches. But all the finest bas-reliefs—the smaller especially—were produced in various sizes. This beautiful figure bears all the impress of Flaxman's hand, though derived from a fine antique.—*Nettlefold Collection.*

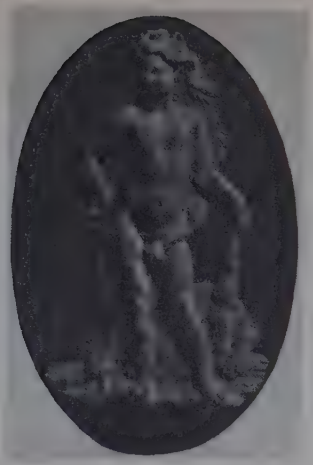


PLATE VII.

Bacchus and Panther.

OVAL medallion. Ground and frame black; relief, white biscuit; height, 13½ inches. Modelled from a bas-relief taken from the monument of Lysicrates at Athens. The first medallion appears to have been made in November, 1772, for Sir Watkin W. Wynne. Of this Wedgwood wrote to Bentley, "We have sent you a Bacchus and Panther, biscuit only. You will please lay a flux upon the ground, burn it, and then colour it." The example we give is evidently of an early date, as frames made of earthenware were not found to answer, and were discontinued after a time. Its measurement differs from those given in all the editions of the Catalogue; but small variations of this character are of little account, arising, so often as they do, from the variability of the materials used by the potter and the processes in relation thereto. Besides, so soon as a bas-relief was found to sell, it was made in various sizes. The choicest examples of this medallion are in blue and white jasper.—*Sibson Collection.*

Dancing Nymph.

Oval medallion. Basaltes, 10 by 7 inches. This figure is from a painting found with others in Herculaneum, the models brought over by the Marquis of Lansdowne. Wedgwood copied six of them, and the whole are probably still extant, though scattered in various collections. They were made at Etruria prior to 1773, as they occur in the first and subsequent editions of the Catalogue, and not only in basaltes, in white terra-cotta, and biscuit, but at a later date in pale blue and white jasper. In this latter body they are very charming. They appear to have been impressed from clay moulds, and then undercut. The specimen given is of early date.—*Collection of M. T. Turner, Esq., Pendleton, Manchester.*

Herculaneum Figures.,,

Two oval medallions, 13 inches high. Field and frames black; relief, white biscuit; marked "Wedgwood and Bentley." The figures from paintings found in the ruins of Herculaneum; the models brought to this country by the Marquis of Lansdowne. These figures were made in various bodies and sizes. In the Catalogue they are described as Bacchanalian; but there is nothing Bacchic about them. The one is probably intended for Hebe, the other for Nemesis or Pomona. In the Mayer Collection is an extremely fine copy of the latter medallion in white biscuit—see "Life of Wedgwood," vol. ii. p. 339—and in the Graham Collection at Cranford, are excellent copies in blue and white jasper.—*Sibson Collection.*

Goat and Boys.

Oval medallion. Pale blue jasper, white relief; height, 3¾ inches; width, 5 inches. Modelled in September, 1776. It is probably Flaxman's work. At this date he was busy with several small bas-reliefs, among others, "The Judgment of Paris" and "The Triumph of Silenus," from a gem. The former bas-relief was afterwards modelled of a much larger size.

The faces of the boys, and their varied and natural attitudes, have much of Flaxman's manner; but there are defects in the modelling of the bodies and lower limbs, especially the feet, which one so exquisite in his delineations of the human form in childhood would have scarcely let pass. But it must ever be remembered that all the models he wrought for Wedgwood had to be transposed—often by inferior artists—into clay, and that to this followed the purgatory of two intense fires. That so many bas-reliefs went perfect through these processes is the miracle to be considered rather than small defects and shortcomings.—*Bohn Collection.*

PLATE VIII.

A Priestess.

OVAL bas-relief; jasper, white on blue. Subject, a priestess; height 6¾ inches. This exquisite medallion, in unusually high relief, was modelled by Flaxman between 1775 and 1777. Marked "Wedgwood and Bentley." The drapery is exquisitely rendered, and the form and movement of the limbs, so apparent beneath, show how Flaxman had already studied one of the finest characteristics of antique art. The right hand and wrist need symmetry, and the left foot is badly modelled and placed. These defects are due probably to those at Etruria who interpreted his models. This charming figure carries the sacrificial patera and ewer, both being necessary to the duties of the altar.

Four cameos; jasper, blue and white. Size 3¾ to 4 inches. Upper line to left, Cybele; to right, Abundantia. Lower line to left, Tuccia, a vestal, carrying water in a sieve in proof of her chastity; to right, Clio, the muse of history. The three first are casts from antique gems; the last, Flaxman's interpretation of the antique muse. The cameo of Abundantia is marked "Wedgwood and Bentley." All are of good quality.—*Bowker Collection.*

PLATE IX.

Euterpe, Calliope, Terpsichore, and Venus Callipyge.

FOUR oval medallions,—jasper, blue and white. Marked "Wedgwood and Bentley." Subjects of upper line, Euterpe and Calliope, two of the Nine Muses. Modelled by Flaxman; the first in March, 1775, the second in the autumn of 1777. Height, $6\frac{1}{2}$ by $4\frac{3}{4}$ in. These figures differ considerably from their antique representatives—Euterpe, the muse of lyric poetry, being a seated figure with a single pipe or flute resting in her left hand; and Calliope, the muse of epic poetry, being also a seated figure, holding a tablet in which to record her thoughts. The expression in both faces as thus modelled by Flaxman is distinctive, and the pose and drapery are beautifully rendered. The right foot of Euterpe is, however, defective; but this may not have been so in the original model. Lower line, Terpsichore, another of the Nine Muses. A charming figure. Height, $6\frac{5}{8}$ in.; modelled by Flaxman in 1778. Venus Callipyge, oval medallion; height, $6\frac{3}{4}$ by $5\frac{1}{4}$ in. Marked "Wedgwood and Bentley." This medallion appeared both in biscuit and basaltes prior to 1773, the sizes being 4 by 3 inches, and 10 by $7\frac{1}{4}$ inches. Between 1779 and 1787 it was issued as a cameo. This beautiful, but in the sense of a higher and more severe style of art, meretricious figure holds a place among Wedgwood's finest copies from the antique. His patrons of classical and cultivated taste placed it in their collections, and one or more copies have thus descended to our time. But, generally speaking, the question of the nude in relation to art—sculpture especially—was as much a difficulty in his generation as in our own. And it will necessarily remain a difficulty, till an advanced scientific and physiological understanding of the human frame brings into force a purer conception of its relation to nature and the ideal. In copying from the antique this artistic point was ever present. "To clothe these bas-reliefs," Wedgwood wrote to Flaxman, "would not only be a great increase of labour, but would require the hand of an experienced master in the art, and besides, then the piece would not be a copy from the antique. . . . The nude is so general in the works of the ancients, that it is very difficult to avoid the introduction of naked figures. On the other hand, it is absolutely necessary to do so, or to keep the pieces for our own use." The Venus Callipyge, with other female figures of the same character, belong to a late and declining period of Greek art, when an exaggerated style delighted in "those representations which aim at the voluptuous delineation of sensual charms, verging on the extreme limits of the art, or even transgressing them." But that purer taste and severer style which have characterized the two great ages of art when in their zenith, will again characterize, and perhaps permanently, the higher degrees of artistic production, when the causes which govern and lead to such are sufficiently developed. The beautiful medallion from which the autotype is taken is as fresh and sharp as though a year only, rather than a century, had elapsed since it left Etruria. It has a frame—necessarily removed—carved by Grinling Gibbons.—*The property of Mr. Kettel, Camberwell.*

PLATE X.

Alexander with the Horn.

PORTRAIT medallion. Basaltes, 3¾ inches in height. Original gilt frame, not given in autotype, and marked "Wedgwood and Bentley." It was modelled prior to 1777, from a paste by Tassie (Catalogue, page 48), and is very fine. Tassie's pastes were all derived from antique gems of the highest quality, and the age of Alexander left to posterity many engraved heads of deities and princes full of life and originality. —*The property of Mr. Scott, Peckham Rye.*

Nymphs decorating the Statue of Priapus.

Oval medallion. Jasper, pale blue ground, white relief; height, 8⅞ by 7 in. This subject was modelled by Webber some time between 1782 and 1794. The head of Priapus is taken from an antique gem or bas-relief; but the torso is modern, as also the plinth or cippus on which it is placed. The female figures are essentially modern. Those who have seen the bas-relief of "The Graces erecting the Statue of Cupid," by the same master, will at once recognize the female figure to the left. The face is singularly expressive of *abandonnement* and sensuality. There is a mannerism in Webber's modelling which at once reveals his hand; his best work being that which strictly copies the antique, as in the case of the bas-reliefs of the Barberini vase. His style is after the manner of Canova. The body of the relief is chalky, unlike that of the old period, when a fine opaqueness and a wax-like surface made outstanding surfaces alike exquisite to eye and touch.—*Bohn Collection.*

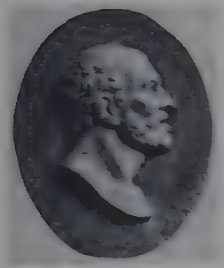
Seneca and Pompey.

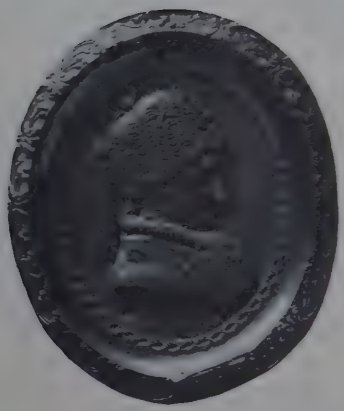
Two oval medallions; jasper, white on blue. Height of each 2¼ inches. Both marked "Wedgwood and Bentley." The autotypes scarcely do justice to the perfection of the originals, owing probably to their polished surface; they are of that fine period when Wedgwood told Bentley to "hide them in a wrapper, for they were too good for common show."

The reliefs are finely undercut, and their body waxen and polished. The medallions are set in those "little knurled gilt" frames Wedgwood speaks of, but it was found necessary to remove them.—*The property of Mr. Burn, Brixton.*

Shakespeare and Rousseau.

Small portrait medallions; basaltes, 2 inches high. In apparently the original metal frames supplied by Soho. Marked "Wedgwood and Bentley." Charmingly modelled, probably by Hackwood, though the countenance of Shakespeare wants gravity and age.—*Collection of Lady Charlotte Schreiber.*





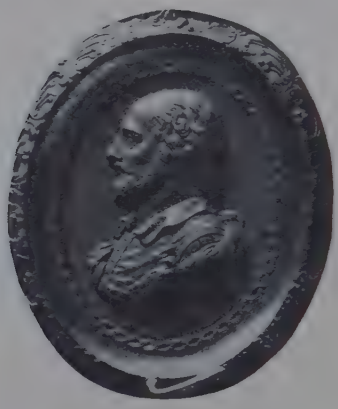


PLATE XI.

Vases.

SIX vases in basaltes, one decorated; the forms copied from the antique. The vase to the right in the upper group is similar to those thrown at Etruria, June, 1769, on the opening of the works. Respective heights—centre, 11¼ inches; to right, 8 inches; to left, 7 inches.—*Apsley Pellatt Collection.*

PLATE XII.

Vases.

SIX vases in two groups; four are decorated and two plain. Basaltes. Heights vary from $9\frac{1}{2}$ to $6\frac{1}{2}$ inches. Most of them are copies from vases delineated in Hamilton's great work on Etruscan and Grecian antiquities. The vase, with acorn knob, fluting, drapery festoons, and goats' head handles, is beautiful. The others of the same group are elegant in form and decoration. Most, if not all, of these vases are unmarked, except with short dashes made by a modelling tool; yet they are undoubtedly true "Wedgwood," though of the second period, as they were bought at the sale in York Street, St. James's, some time in 1829.—*Apsley Pellatt Collection.*

PLATE XIII.

Crystalline Agate Vase.

CENTRE vase. Crystalline agate; height, 12 by $7\frac{1}{2}$ inches. This is the largest vase of a group of three, the two other, or side ones, being slightly smaller. The veining is a little coarse, not quite so delicate as that of some specimens of crystalline vases in the Mayer and Falcke collections; but the polish is exquisite, and the beauty of the female terminal figures, the depth and richness of the gilding which covers them, and the drapery suspended from their hands, is unequalled. They are of early date, and, as a whole, are the finest we have ever seen.—*The property of Mr. Kettel, Camberwell.*

Bouquetier.

As a temporary stand to the crystalline vase just described is a bouquetier of simple but striking character. Height, $6\frac{7}{8}$ inches; width, $5\frac{1}{2}$ inches. Its form is that of a cippus or short column. Cippi were used for sepulchral purposes during the Greek and Roman periods; and Wedgwood, deriving, probably, his drawings from several forms of cippi in the British Museum, ingeniously adapted them to the service of holding flowers, and sometimes bulbs. This bouquetier is of early date—of the Burslem period undoubtedly. The body is simply cream-ware fluted on the engine-lathe. The goats' heads, festoons, medallions, ridges, and other parts in relief, are left cream-colour; while the base, the curves, the fluting, and the interstices within the ornaments, are delicately marbled with pale orange colour and black. The whole is simple, yet indescribably charming to the eye. This piece is worthy of careful reproduction, as indeed are a large number of Wedgwood's bouquetiers and root-pots.—*The property of Dr. Braxton Hicks.*

Triton and Satyr Vases.

Two vases in highly vitrified and thin paste, of which the colour is a splendid purple, and the decorative portions richly gilt, marked "Wedgwood" in somewhat coarse lettering. Height, 17 inches; breadth, 8 inches. The forms, which were modelled by Flaxman in 1775, are well known, there being many reproductions of modern date in basaltes; and those in the same body of the old period are far from rare. The date of these purple vases is uncertain. Their paste is the same with the Whieldon-Wedgwood vases, now very rare, but known to collectors. Wedgwood speaks of making purple vases for Boulton, of which some were covered with gilt stars, while others, sent plain, were highly decorated with gilding at Soho. Probably, the vases the autotypes give were produced at Etruria in the early part of the present century, when reproductions in various styles were tried. The gilding is very rich, though a little worn.—*The property of Mr. Bell.*

Vase and Candlesticks.

Ornamental vase on plinth. Jasper, pink ground, white relief; height, $10\frac{5}{8}$ by $5\frac{1}{2}$ inches. Subject of bas-relief, "Cupid and the Infant Mercury." A chariot is drawn by rams, on one of which Cupid is seated as driver, whilst Mercury stands at the foot. The chariot is filled with the caduceus, a helmet, and a vase. This bas-relief appears to have been copied from an intaglio, and this from a paste by Tassie. Helix, ribbon, tongue and egg borders, and military trophies. It will be observed that the ornament which covers the base of the ovolo is a reduced copy of the frieze given in Plate XI. of "Wedgwood and his Works," the interspaces being filled in with sacrificial altars instead of bacchanalian figures. This rare coloured vase, though somewhat cracked and flawed in firing, contains in a small space specimens of Wedgwood's finest reproduction of antique ornaments: the ribbon festoons and military trophies alone being Cinque-cento. The form of the vases and the annexation of the handles are admirable, and the colour delightful to the eye. Vases of this kind are extremely rare.

Ornamental candlesticks. Jasper, pale blue and white; height, 10 inches; diameter, 5 inches. Rustic or crabstock stem, inwreathed with vines in full bearing and supported by Cupids; nozzles ornamented with rayed leaves, the plinths plain.—*The property of Dr. Braxton Hicks.*

PLATE XIV.

Three Ornamental Vases.

CENTRE vase with plinth. Body cane-colour ware, ornaments dark blue; height, $13\frac{1}{2}$ inches. The colouring of this vase is uncommon, and the form and ornamentation are good; still it does not fall within the highest class of Wedgwood's vases. The helix ornament at top of ovolo is prettily varied; and the campanile ornament springing from the base is clear and tasteful.

The vases right and left are of red terra-cotta; the ornaments black; height, 15 inches. Their form is excellent. The bas-relief figures appear to be processional, and are clearly Egyptian rather than Greek. The helix ornament, placed longitudinally, the wavy ribbon border, the grape festoons, the trophies of fruit, musical instruments and a mask, the egg and tongue edging on the lips, the frieze ornaments, and the baskets of fruit placed within, are all excellent, and the plinth has the meander decoration. Still these vases are comparatively modern, and not of the highest quality; none of the red ware decorated with black reliefs ever equalled the black ware decorated with red reliefs, although the latter presented greater difficulties in manufacture. The autotypes, giving the reliefs with great clearness, render the vases more beautiful than they really are.—*The property of Dr. Braxton Hicks.*

Three Ornamental Vases.

Centre vase and plinth. Jasper, pale blue ground, white relief; snake handles, leafage, beading, scale or olive-leaf, and anthemion borders and ornaments. The bas-reliefs, expressive of Maternal Love and Childhood, are composition pieces, made up in part from Flaxman's designs, and of other small figures which had appeared early as chimney ornaments. The same designs appear on a jasper tea-pot formerly in the Sibson Collection, and engraved in "Life of Wedgwood," vol. ii. p. 488. The date of this perfect and beautiful vase is sometime between 1783 and 1795.

Vase and pedestal to right. Jasper, colour of ground subdued pink, relief white. Lid and base of ovolo decorated with quatrefoils in deep blue, and anthemion border on plinth of the same colour. Handles elegantly decorated with beading and leafage. Height, 13 inches. Subject of bas-relief, which is canopied by floral festoons, "Achilles and the Daughters of Lycomedes," taken from a tablet modelled in Rome by Angelo Dalmazzoni, one of the best Italian artists of the time. The date of this vase is between 1788 and 1798. In form, colour and decoration, it is truly fine. Pedestal to vase—jasper, sea-green chequers or dice-work, with quatrefoil ornaments in white, and leafage border of bay on lower line. Height, $4\frac{3}{4}$ inches.

Vase to left. Jasper, dull sea-green ground, white relief. Height, 11 inches. Beautifully ornamented with signs of the zodiac, floral wreaths and medallions, of which the subjects, taken from gems, are two variations of Night shedding poppies. Pedestal to vase, jasper, pale green and white. Height, 6 inches; width, 5 inches. It is in the form of a cippus, and is decorated with the same class of pensile leafage and floral wreaths as belong to a covered cup engraved in "Life of Wedgwood," vol. ii. p. 529. The subjects of the bas-reliefs on each of the four sides are Cupids, variously decorated and disposed. This pedestal is evidently of a later date than the vase, which is of the finest period of manufacture, and for colour and beauty very rare. The three vases and two pedestals belong to one collection.—*The property of Dr. Braxton Hicks.*

PLATE XV.

Vases.

CENTRE vase; an early specimen of crystalline agate. Ornamented with gilt festoons, masks, handles, and acanthus leaf border round foot. Height with plinth, 13⅞ inches; breadth, 8½ inches. The handles are far from elegant; the ovolo has too much breadth, in comparison with height, for beauty; and the masks are coarse and too human. But as an example of Wedgwood's labours in this direction, and for comparison with his later productions in these fine bodies, it is interesting.—*Lady Charlotte Schreiber's Collection.*

Vase to left, a nice specimen of Wedgwood's ornamental work in cream-ware. Height, 9¾ by 5½ inches. The form befits the simple paste or body, which in colour is a rich deep saffron. The husk-festoons, ribbons, flowers, anthemion ornament and strap-work are prettily coloured in lilac, green, and yellow; the figures are brown, and gilded ornaments are on the festoons. The lid is perforated as though for scent or flowers; and round each perforation is a relief prettily coloured.—*Bohn Collection.*

Vase to right, the largest of a set of three, is cream-ware sprinkled with green; at a later date known as "Serpentine," when the same coloured body was made in the mass and highly polished. Height, 7½ by 4½ inches. The festoons, medallions, quatrefoil and similar ornaments, are of cream-ware left uncoloured. In some copies of these early vases all the raised parts are richly gilt; the contrast thus effected being most pleasing to the eye.—*Bohn Collection.*

Vases.

Three vases in basaltes. Centre vase 15 inches high by 7½, decorated with bas-relief figures of a Bacchanalian scene. Handles springing from the head of ovolo. Lid decorated with the tongue and egg bordering; campanile and leafage ornament springing from base; strap work beneath lid. Fluted pedestal and plinth decorated with anthemion border. This vase is in some respects similar to the fine jasper vase in the collection of Sir D. C. Majoribanks, Bart., and figured in "Life of Wedgwood," vol. ii. page 513. Not marked, but bought at Wedgwood's sale in York Street, St. James's, in 1829.

Two pitcher-shaped vases on plinths; height, 10½ inches. Vase to right ornamented with vintage, wreath, scale border, and bas-relief of boys at play. Vase to left fluted, and decorated with olive leaf and berry ornament. Handle elegantly decorated and terminated by a mask resting on the costrel.—*Mr. Roger Smith's Collection.*

PLATE XVI.

Cream-ware Cups.

CENTRE of group, honey-cup or broth-basin, $5\frac{1}{2}$ by 3 inches. To right and left, two oval double-handled covered cups, $3\frac{3}{4}$ by $3\frac{3}{4}$ inches. These specimens of the finest period of cream-ware are of exquisite form and finish. In colour, a pale sulphur. The centre-piece sinks far into the deeply-grooved saucer, from which it is removable, thus giving perfect security to the cup when full. It is ornamented with lines and grape-border in a rich brown, finely shaded. The pair of cups, probably for custards or jellies, are very elegant, the handles particularly so. The lids and a portion of the cups above the foot are beaded and engine-turned.

Similar relics of dinner, tea, and dessert-services, as finely formed and chastely decorated, are still numerous. In the Mayer Collection, Liverpool, are a bread-basket, ice-pails, a compotier, and a soup-tureen, equally excellent. (Figured in "Life of Wedgwood," vol. i. pp. 378-379.) In the Bragg Collection, Handsworth, Birmingham, are two or three mustard-pots and spoons of such delicacy of form, finish, and colour, as to be well worthy of the fine objects which surround them. In the possession of the writer is a small cream ewer, the form of which, copied from one of silver, is most graceful. The handle bends in with a slight flow of line; and the delicate brown edge, the rich glaze, and the fine saffron colour, raise this simple piece of clay to the condition of a work of art. Equally choice are two small cream-ware cheese-plates, each different, and of the simplest character, yet perfect in form and glaze. So much so, that a potter of great eminence says, "They ought to be put into a drawer, and kept there."

Scattered in numberless English houses are many such pieces. Sauce-boats, fruit-baskets, cream-cups, salt-cellars, spoons, and a variety of other things, all of which were cheaper in their day than their less graceful representatives in our own. Mr. Gladstone well said, in his memorable speech, "That the lower works of Wedgwood are every whit as much distinguished by the fineness and accuracy of their adaptations to their uses, as his higher ones by their successful imitation of the finest art.—*The property of Mr. Kettel, Camberwell.*

Potpourri Vase, or perforated Incense jar and two large Ewers.

Potpourri perforated vase, or incense burner, and large ewers of glazed black earthenware enamelled with bright coloured flowers. Height of vase 12 inches, of ewers 10 inches. These specimens are of the second period, and have much in character with Mr. Mitchell's cane-colour vase. The middle piece is enamelled, with a pattern known as the "chrysanthemum," in fashion about 1804-1810. This ware in the shape of teapots, cream jugs, butter dishes, &c., is far from being rare. The specimens given were bought at the long-extended sale in York Street, St. James's, in 1829.—*Mr. Roger Smith's Collection.*

PLATE XVII.

Nautilus Dessert Service.

CENTRE-PIECE in form of nautilus shell, 9 by 10½ inches. Pecten-valve tureen for cream or sugar, 6 by 7 inches. Plate, specimen of twenty-four others, 8 inches.

Two dishes of nautilus service, 13 by 6½ inches, and 12 by 8 inches. Soup tureen of shell dinner-service, ornamented with cockle shells, tinted and edged with brown and black, 9½ inches.

The three specimens in the first line, and the two dishes in the second line, are very fine and perfect examples of Wedgwood's famous "Nautilus Dessert Service," so named from the form of the centre-piece; the whole service being modelled and coloured from natural shells. He had a good and scientific knowledge of conchology; and all the choicest pieces of the service were modelled by himself. Some specimens are differently tinted; as with shades of pale green and yellow, or with streaks of light puce and gilt. But none are so beautiful and choice as those in the examples given, which imitate natural shells in their pink and creamy hues. The plates, though all of one form and size, are each somewhat differently coloured; and the dishes, which all vary, are models in grace of outline and finish. Purists in style may probably criticise this perfection of realism and question its relation to true art, but there can be but one opinion, that Wedgwood never brought into closer approximation, the union of utility and beauty. A few of these services are still extant, for they were made during the first and second periods. The one to which these specimens belong is singularly fine and perfect.

The tureen has formed part of a dinner-service The lesser tureens, dishes, and plates being ornamented with cockle or small bivalve shells in the same manner. This specimen is very rare.—*Haliburton Collection.*

PLATE XVIII.

Ornamental Lamp.

ONE of a pair in finely polished basaltes. Height, 13½ inches, supported by three figures resting on an angular plinth. Portions of this lamp we find elsewhere. The anthemion border, and the modelled supporting figures beneath, are the same with those of the bouquetier in the Sibson Collection given in "Wedgwood and his Works," Plate XXIV. Group 3; and with the exception of the figures at top and bottom, the perforated curves for suspension, and the strap work, it is like the celebrated lamp of the Marryat Collection, now the property of Dr. Braxton Hicks, given in our Frontispiece.

These beautiful lamps, for we speak of the pair, display a wealth of ornament peculiar to Wedgwood's finest works — the anthemion border, leafage and campanile ornaments, scale work, and beading. The burners are placed in shells.

These lamps were bought by the late Apsley Pellatt, M. P.—a man whose name will not be forgotten in relation to the advance of modern English art,—at the sale in York Street, St. James's, in 1829.—*Apsley Pellatt Collection.—Knowle Green, Staines.*

Dolphin Candlesticks.

In basaltes, 9 by 6½ inches. Light-bearing ornaments of this and like character, such as tritons, sphinxes and chimeræ, are of early date. Many of the forms were modelled by Wedgwood himself. Dolphin candlesticks are now very rare. The pair delineated is small but choice.—*The property of H. Hancock, Esq.*

PLATE XIX.

Two Groups of Small Figures.

SIX small statuettes in coloured earthenware, Group I. The figures of "Faith," "Hope," and "Charity," modelled by Mrs. Landre at the close of 1768, under the title of "3 Female Virtues." The figures are all marked "Wedgwood." "Charity," height, 8½ inches; width across plinth, 3¼ inches. "Faith" and "Hope," height, 7¼ inches; width across plinth, 2¼ inches.

Strictly speaking there is nothing artistic in these statuettes; though some portions of the figure of the child at the right hand of "Charity" are pretty. The autotypes give no signs of colour—beyond mere black patches—where colour in the originals exists; and therefore much which is characteristic is lost. But they are interesting, as marking an hitherto unknown phase of Wedgwood's work, the great advance he made therefrom, and as showing the kind of ornaments which at that date decorated the mantel-shelves, buffets and dressers of English homes.—*The property of Mr. Bell.*

Group II. contains a "Shepherd" marked "Wedgwood," height, 8½ inches, belonging to James Glover, Esq., Bebington, Cheshire; a "Shepherdess," unmarked, belonging to Dr. Hooker, F.R.S., height, 8 inches; and a seated figure in cream-ware, height, 8½ inches; modern, but from a model said to be yet at Etruria. This last is from the collection of Lady Charlotte Schreiber. Of the six figures the "Shepherd" is by far the best, both in colouring and form. From the similarity in style it is undoubtedly from a model by Mrs. Landre.

PLATE XX.

Procession to Isis.

PLAQUE in ordinary earthenware thickly coated with black glaze. Length, 16½ inches by 9½ inches wide. As weighty almost as iron, and unmarked. It is undoubtedly one of Wedgwood's early trial pieces in encaustic painting. The subject, taken from an Egpytian vase, is considered by a great classical authority to be most archaic and interesting. Four stiff and rudely conceived figures, carrying sacrificial implements, are proceeding to the altar of Isis. The colours, which depict them, are brown, flesh, and grey, and these are laid on so thickly as to amount almost to relief. In the collection from which this plaque, or rather slab, is derived, is another still more archaic and rude. The painting, which is a coarse dirty red upon black, represents an aërial chariot, followed by a train of choral figures. The weight of this piece is extraordinary. Both slabs are of great interest, for they show the coarseness of the bodies with which Wedgwood had to deal, and the rudeness of the art of painting in colours at the period when he first attempted to imitate the Etruscan painted vases.—*Apsley Pellatt Collection.*

Triumph of Bacchus.

Elongated bas-relief tablet; length, 14 inches; width, 6½ inches. Biscuit, painted on enamel colours, after the manner of the "Cupids" given in Plate XXVII. This subject was modelled by William Hackwood, at Etruria, in February, 1776. In the previous autumn, October, 1775, he had modelled a "Sacrifice to Bacchus."

The "Triumph of Bacchus" wears too much the appearance of a composition; the chariot having been probably copied from some of the innumerable small bas-reliefs Wedgwood had at his disposal, and the figures added thereto. The boy blowing the "wreathed horn" is in a measure similar to one in the oval tablet of "Bacchanalian Boys at Play," and the attendant figure holding up his hand is but little changed from one holding up a cup in the "Birth of Bacchus," modelled by Hackwood about the same period.

This bas-relief has "Wedgwood and Bentley's" name on the back in capitals. It formed originally the upper part of a marble chimney-piece in an old house in the city of London. The figures are in extraordinarily high relief, richly embrowned and reddened in enamel colours. Some have considered these ruddy hues to be the result of time or fire; but they were purposely effected and have remained unchanged.

As a work of art it is extremely rude and archaic. The horses are like those of a Dutch toy, the legs especially, and the human figures are stiff and coarse. Considering that Flaxman was at this same period at work upon "The Muses and Apollo," and the "Dancing Hours," the juxtaposition of two such styles in one manufactory is scarcely conceivable.

Viewed, however, as a tablet of a cheaper class, and in connection with the still more archaic painted tablet given above, it is of special interest, as showing the slow steps by which Wedgwood ascended to his finest works; and that he did not reach perfection at a bound, no more than any other labourer in the great field of art, but only through the ordinary course of patient experiment and slow progress.

As a whole, its simplicity and rudeness have a charm. Bacchus, Silenus, the Cupids, the vintage, the horses, the grapes, the leaves—all are ruddy and embrowned, as though

> "Telling of Flora and the country green,
> Dance, and Provençal song, and sunburnt mirth."

This tablet is referred to in "Life of Wedgwood," vol. ii. p. 371, note; and is engraved in the new edition of "Marryat's History of Pottery and Porcelain."—*Streatfeild Collection.*

A Sacrifice.

Small bas-relief. Jasper, blue and white; length, 4½ inches. A Sacrifice to Ceres of Pomona; Fame, as an attendant priestess, sending forth through her trumpet the news of an abundant harvest and vintage. This charming bas-relief is from a design by Flaxman, and is probably one of the "Four Seasons" modelled by him in 1778. The size is precisely that given.—*Sibson Collection.*

Four Boys at Play.

Small bas-relief. Jasper, sage; green ground, white relief. Height, 4¼ inches; length, 5½ inches; marked "Wedgwood," with the addition of T. It appeared in several sizes. The boy with the butterfly and the one with the bird became great favourites, and were subsequently introduced into many small bas-reliefs for vases, salt-cellars and other pieces. The copy before us is not sharp enough for the best period. —*Streatfeild Collection.*

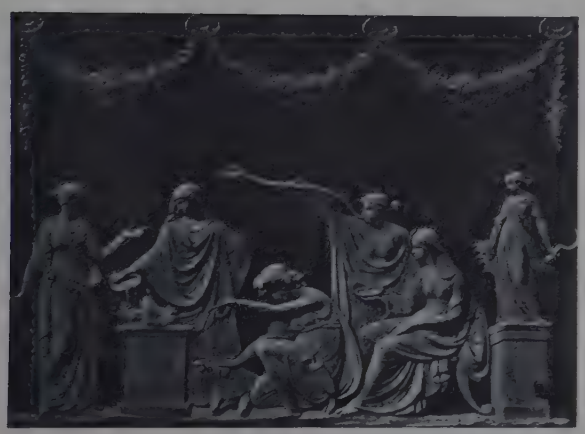


PLATE XXI.

A Roman Procession.

BAS-RELIEF tablet in basaltes. Length, 20 inches; height, 9¼ inches. This fine bas-relief is a continuation of the tablet well known as "The Death of a Roman Warrior," engraved in "Life of Wedgwood," vol. ii. p. 361; and which, in still larger size, is given in Plate VI. of "Wedgwood and his Works." The original bas-relief, containing in contiguity the two tablets, forms part of an ancient sarcophagus in one of the collections of sarcophagi in Rome or Florence. The first tablet was manufactured by Wedgwood prior to 1773, the second—of which we now give the autotype—not till far later; it being modelled from the original, sometime between 1788 and 1795, by either Pacetti or Dalmazzoni. It forms one among the long list of unrecorded bas-reliefs. It is extremely fine. The infinite variety of expression in the countenances and attitudes, and the sense conveyed of movement throughout the group, are most artistic. Each figure is life-like, and finely modelled. This tablet is in the finest possible condition, and much rarer than its companion.—*Sibson Collection.*

A Bacchanalian Sacrifice.

Bas-relief tablet in basaltes. Length, 20¼ by 8¾ inches. This is one of "Wedgwood and Bentley's" earliest and finest works; and, pressed first from a mould, was then carefully finished by the modeller. Every part of it is deserving of study—the wooded solitude, the vine-wreathed rocks, the flower and grass-strewn soil. There is great character in the figures, the fauns giving contrast to the half-human satyrs. The vine-wreathed bust of Pan or Silenus at the rear of the altar is full of expression. But the goats and lion are not at all like nature; though, in keeping with the Bacchanalian rout around, even the lion seems asleep or tipsy. The very wine jars reel! This bas-relief is Cinque-cento in treatment, but derived from a Roman source, when the Greek ideal of Pan, satyrs, and fauns had become sensualized and brutal.

The whole piece is full of movement and fire; and being but little polished, is all the finer.—*The property of M. W. Turner, Esq., Pendleton, Manchester.*

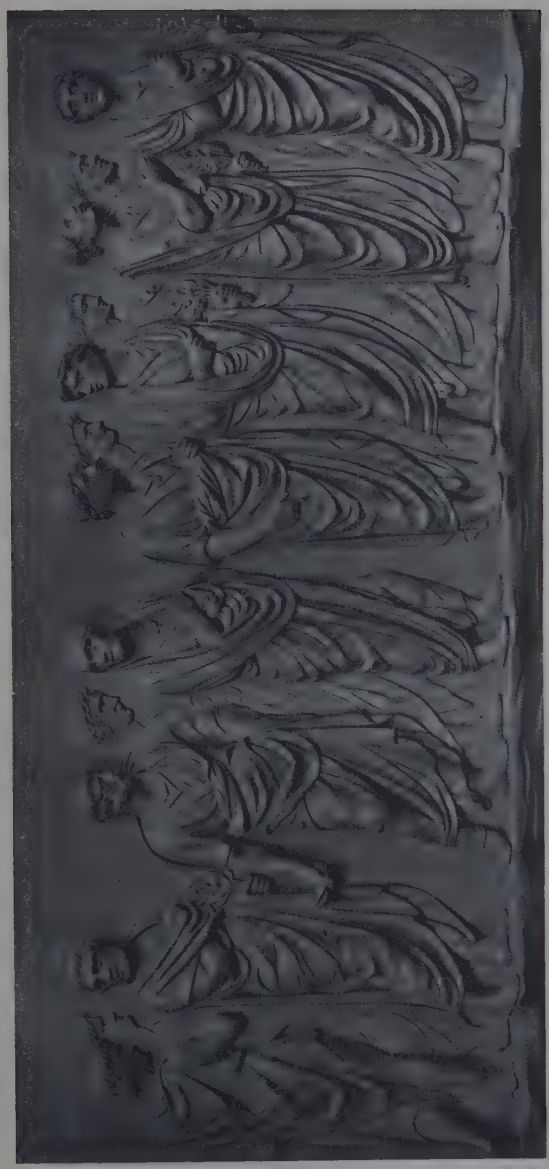


PLATE XXII.

Sacrifice to Hymen.

BAS-RELIEF tablet. Subject, "A Sacrifice to Hymen"—jasper, pale blue and white; 10½ by 5¼ inches. It must be recollected that both Flaxman and Webber modelled hymeneal sacrifices,—the former prior to 1777, the latter between 1782 and 1787. Flaxman's beautiful rendering of this subject will be seen in Plate VI., in companionship, as intended, with the Marriage of Cupid and Psyche. It was modelled in various forms and sizes.

In "Wedgwood and his Works" we have referred this bas-relief to Flaxman; but there is an uncertainty on the point, which further knowledge may clear away. —*Bowker Collection.*

Tragedy, Comedy, and Apollo.

Bas-relief tablet. Jasper, pale blue ground, white relief. Length, 9½ inches; height 6 inches. Marked "Wedgwood and Bentley." The piece in this form was made early in January, 1778. It is simply an arrangement of three figures taken from Flaxman's celebrated models of "Apollo and the Nine Muses," and is as sharp and fine, and in as good a state of preservation, as though made yesterday. It is certain, however, that a higher perfection in these bas-reliefs was reached in the period between 1781 and 1795.—*The property of Mr. Bell.*

An Offering to Peace.

Bas-relief tablet. Dark blue jasper, white relief. Length, 11½ inches; height, 4¾ inches. Modelled from a design of Lady Templeton, December, 1777. There are two sizes of this bas-relief; the one represented being the smaller. It has a degree of formality in the grouping of the figures; the drapery wants transparency, and the whole has too much of the air of a "composition" piece; still it has many charming points which render its possession desirable.—*Streatfeild Collection.*

PLATE XXIII.

Vitruvian Scroll.

BAS-RELIEF tablet. Jasper, blue and white; length, 18 inches; height, 7 inches; modelled prior to 1786 by the elder Westmacott for Wyatt the architect, and copied at Etruria in jasper. The tablet was for a chimney-piece, and there were two other decorative parts belonging to each pilaster which are now unknown. The charge at Etruria for making each decorative set was £15 15*s*.

The Vitruvian Scroll in its many forms is a purely architectural decoration. It consists of convoluted, undulating ornament, which is very fanciful and varied. It occurs in friezes of the Composite order; and several varieties were found in the wall-decorations of a house at Pompeii. The Cinque-cento variations of the Vitruvian Scroll are numerous and often very beautiful.

The plaque thus given is, in beauty of colour and sharpness of outline, very choice. It is one amongst the unrecorded bas-reliefs of which a list will be found in the "Handbook."—*Sibson Collection.*

Venus in her Car.

Elongated bas-relief tablet. Subject, "Venus in her Car drawn by Swans, with attendant Cupids, &c.," from Le Brun. Jasper, dark blue ground, white relief; length, 10½ inches; height, 4½ inches. Modelled in 1778. This bas-relief is frequently seen on jasper vases. The design is characteristic of the French art of the period; and, though not without grace, lacks the simplicity, unity, and clearness we find in Flaxman. —*Sibson Collection.*

A Sacrifice.

This plaque seems to be Flaxman's interpretation of an "Offering to Peace," modelled by him, probably from a gem, for "Wedgwood and Bentley," between 1775 and 1777, and made at Etruria in several sizes. Jasper, pale blue ground, white relief. Length, 11 inches; height, 3½ inches. It is a lovely design; the figures exquisite in detail and drapery, and finely undercut. The floral festoons greatly enrich the field. There are one or two trifling defects, probably acquired in transfer from the original or in firing. Mr. Bohn has a fine version of this bas-relief, which is given, in lessened size, in the "Life of Wedgwood," vol. ii. page 542, where it is incorrectly named a "Floral Sacrifice."—*Sibson Collection.*

PLATE XXIV.

Procession of Little Boys.

BAS-RELIEF tablet. Jasper, dark green ground, white relief; length, 8 inches; height, $1\frac{3}{4}$ inches. There is much probability that this tablet was designed by Flaxman, though there are defects in it which cannot certainly be all due to accidents in manufacture or firing. The left legs of the boys, with the exception of those in the centre and at each end, are deformed in the extreme; but the incomparable grace in the drood of the husk festoons, their terminals, and the beauty of the boys, whose limbs are perfect, betray the master-hand. These tablets were modelled between 1775 and 1777, and were made subsequently in varying, though always small sizes. Occasionally the wreaths were varied, sometimes being leaves, at others flowers, or drapery festoons. "Processions" are now very rare; and the one given, even with the technical defects referred to, is a gem of much value.—*Bowker Collection.*

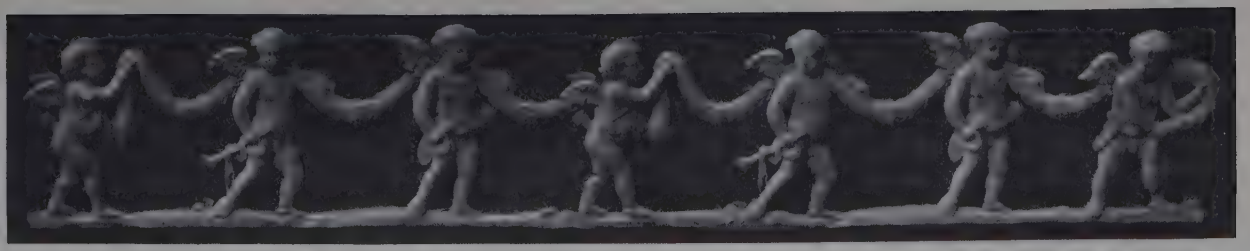
The Nereides.

Bas-relief tablet. Pale blue jasper, white relief. Length $21\frac{7}{16}$ inches by 6, said to have been modelled by Henry Webber when, as Sir Wm. Chambers' pupil, he was in Rome, sometime within the period 1779-1781. Had such been the case, so important a bas-relief would have been transferred to clay prior to 1787, and so appeared in the sixth and last edition of the Catalogue published in that year. But it is absent, and forms one in the numerous list of unrecorded bas-reliefs. It wears greatly the air of Pacetti's work, who, under the superintendence of Flaxman and Mr. Jenkins, was at work in the Museo Capitolino in 1788-1793. Pacetti modelled bas-reliefs quite as important as the "Nereides;" among others, the "Sacrifice of Iphigenia," "Priam begging the body of his son Hector," and "Achilles and the daughters of Lycomedes."

It is said by Bouillon, "Musée des Antiques," vol. i. section *Les Néréides*, that this bas-relief represents a chorus of sea-nymphs carried on Tritons and marine monsters, and apparently sailing across the ocean. Winged infants accompany them, who plough the waves mounted on dolphins, or, leaping into the air, form a group with the goddesses seated on sea-monsters. The entire procession advances to the harmonious notes of flutes and a lyre.

Neptune, Amphitrite, the Nereides, and other sea-divinities, are the frequent subjects of antique bas-reliefs. At Rome, in the Temple of Domitius, there is an extensive marble group, originally, perhaps, composed for a temple pediment, and said to be the work of Scopas. It represents Achilles receiving the arms of Hephæstus from his mother. Besides the figure of Thetis, Neptune, and a band of Nereids and Tritons, riding on sea-monsters, are also introduced, giving the whole scene much animated life, and a touch of festive merriment. The marriage of Neptune and Amphitrite also forms the subject of a beautiful marble relief in the Munich Glyptothek. It is figured in Lübke's "History of Sculpture," vol. i. pp. 184-5.

The arrangement of the subject of the "Nereides," of which bas-relief the present is a fine copy, offers a striking application of those principles, so grand and fruitful, which the ancient sculptors took as the constant guides of their works, viz., unity in the *ensemble* and variety in the details.—*Bragg Collection.*



Composition Piece.

Elongated tablet. Jasper; ground dark green, white relief. Length, 18⅞ by 5 inches; marked "Wedgwood." A plaque, similar, though finer, to the "Offering to Peace;" the only difference being size and a few accessory figures. Unfortunately, too many of these composition pieces were made, from time to time, at Etruria. Thus effects—modern and antique—were often ludicrously blended. The figures in the pieces designed by Lady Templeton and Miss Crewe were essentially modern and English; yet in the "Sacrifice to Peace," in this and its fine similitude, and in other pieces, we have altars of the heathen period and the Cupid of classical imagination. Bas-relief sculpture thus mechanically put together, can contain no true vitality, such as obtains when genius strikes out at once a given idea and a perfect whole. This is speaking critically—yet the tablet is, in its perfection, simplicity, and rendering, a very lovely one.—*Bragg Collection.*

PLATE XXV.

Bacchanalian Boys at Play.

OVAL medallion, or plaque, modelled in fine white terra-cotta, prior to 1773,—probably at Etruria—from a drawing or bas-relief sent from Rome. Length, 7½ inches; height, 5¾ inches. Marked "Wedgwood and Bentley." The medallion is a fair and pleasing example of early work.—*Streatfeild Collection.*

Gladiators in the Arena.

Square plaque in basaltes. Modelled and impressed apparently from a wall-painting in fresco found in Herculaneum; or a Renaissance interpretation of a Roman bas-relief. Finely undercut, marked "Wedgwood and Bentley." Height 12½ inches; length 11½ inches. This extremely fine plaque is very rare. Its style is the same as that of the "Feast of the Gods," "War of Jupiter and the Titans," and others of a like character. All these early plaques were manufactured in several sizes and forms; but free reliefs, modelled from the finest works of antiquity, soon superseded those more mechanically produced.—*Nettlefold Collection.*

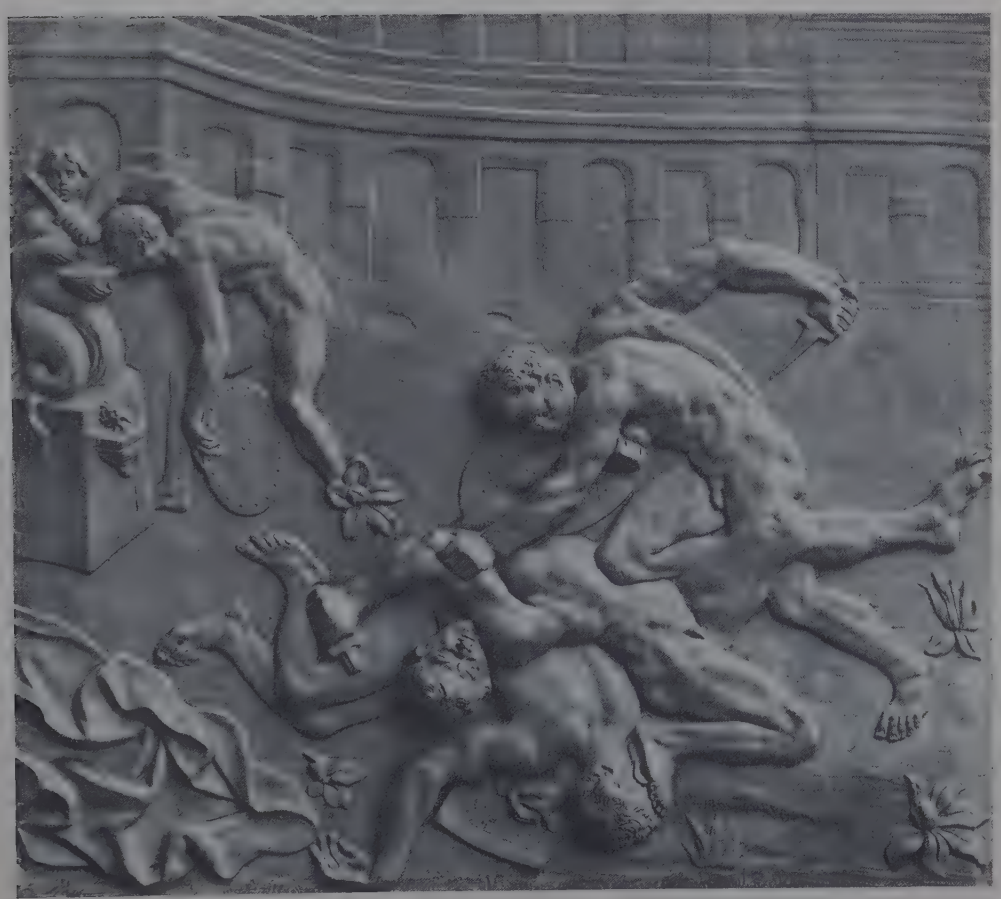


PLATE XXVI.

Cassandra grasping the Palladium.

OVAL medallion in basaltes; height, $7\frac{1}{4}$ by $4\frac{1}{2}$ inches. This fine subject, which is in high relief, was copied from a gem in the cabinet of Louis XV., King of France. As no sulphur or other impression of it is in Tassie's Catalogue, it is probable that Wedgwood derived the cast from which his artist Bacon worked, from either Lord Clanbrassill, Lord Bessborough, Lord Granville, or Sir Watkin Williams Wynne, all of whom were possessors of fine gems or impressions of such. This medallion was among his earliest works in basaltes, it being in existence prior to 1773. It represents Cassandra grasping the Palladium for refuge in presence of the pillared bust of, probably, a Trojan king. She kneels upon a low cippus or altar. There is an air of antiquity in both subject and treatment, the countenance of the Trojan king being expressive of gravity and benevolence. This fine medallion is extremely rare.—*Mr. Roger Smith's Collection.*

Boys dancing round a Tree.

Circular plaque in basaltes; frame of same with fluting and strapwork. Diameter 6 inches. This is one of Wedgwood's earliest bas-reliefs; and is apparently moulded or pressed from a cast in clay after the manner of the "Drunken Silenus" in Sir William Holbourn's Collection, the "Marriage Supper of Perseus and Andromeda," the "War of Jupiter and the Titans," and some others. The piece is Cinque-cento. Bas-reliefs thus produced could never approach in force and beauty those freely modelled and undercut. Round and oval plaques of this early period are becoming very rare; especially those framed in pottery.—*Mr. Roger Smith's Collection.*

PLATE XXVII.

Cupids struggling for a Heart.

STATUARY Group from Fiamingo. Glazed earthenware body. Probable date 1768-1775. Height with stand 15½ inches; length of stand 10 inches. Unmarked. These figures, both by tradition and in the opinion of many most competent collectors and judges, are due to Wedgwood. They are coarsely painted, under the glaze, a high cream or flesh colour, the hair and cheeks of appropriate tints, the stand green. The wings are sprinkled with colour. The figures are most beautifully modelled. On a similar group belonging to Reginald Darwin, Esq. of Buxton, there is a wreath round the smaller figure of which the flowers in form and painting have the delicacy and finish of the finest Dresden. Wedgwood employed the best artists of his time to model and paint groups and single figures; and when this style of manufacture was, in a great measure, superseded by bodies and forms more classical and artistic, he still used them as ornaments and supports to bouquetiers, tazze, candlesticks and other small articles. That so many of these figures are unmarked is inexplicable; as some of the finest can, from his modellers' bills, be identified as Wedgwood's. From about 1725 to 1785, this class of goods was made largely in the Potteries. They now fall under the term "Old Staffordshire Figures."—*Haliburton Collection.*

Pot-pourri, or Scent Vase.

Fine cane-coloured ware. Enamelled with birds and flowers; richly coloured and slightly gilded in oriental style; 12 by 12 inches. This vase is not "old Wedgwood," but belongs to the second period, that of Josiah Wedgwood the younger, 1795-1843. It was made by special order, 1807-1815, the date of the oriental patterns, for a member of an old Hertfordshire family of the name of Ranking, or Ranken. It was highly prized and carefully preserved till the death of the last survivor some two or three years ago. Many incense-burners and pot-pourri jars were made at the period named; but this specimen is of unusual size, beauty, and finish. A large number were made in a shining black body, richly painted under the glaze with the "peony," or "chrysanthemum" pattern.—*The property of Mr. Mitchell, Parliament Street.*

PLATE XXVIII.

Zingara.

STATUETTE, basaltes. Height 17 inches; with plinth, 18 inches. This figure represents the heroine in a burletta which was first produced at Marylebone Gardens, August 21st, 1773. The piece was published in 4to. form at 1*s.* by Wedgwood's friend Becket, a bookseller in the Strand. It became very popular, and the heroine being probably represented by one of the beautiful actresses of the time, Wedgwood, early in 1774, employed Richard Parker of the Strand to model a bust of her in this character, at a cost of £1 12*s.* In 1777 it appeared as a statuette 15 inches high; and in 1787 the size had been increased to the measurement first given. The figure is prettily modelled, and is doubtless draped as the heroine appeared upon the stage.

Pair of ornamental candlesticks. Black and white jasper. Cornucopia twisted; nozzle and pedestal fluted; plinth ornamented with a small border after the antique.—*Mr. Roger Smith's Collection.*

PLATE I.

FRONTISPIECE.

Ceres.

PORTRAIT medallion. Antique, dull sage-green jasper, white relief. Bevelled edge, with a running border of acanthus leaves. Height, $7\frac{3}{4}$ inches. Marked "Wedgwood and Bentley." This fine medallion answers to No. 48 in the first and all subsequent editions of Wedgwood's Catalogue. It was modelled from one of Tassie's pastes. In the Catalogue of these, 4to. edition, 1791, edited by Raspe, it stands No. 1815, and is thus described, vol. i. p. 138: "Ceres, a head, after a Neapolitan or Syracusan medal, with spikes of corn, by Pichler." So far Raspe's account. But several high authorities of the present day consider that the design was not taken direct from any Greek or Syracusan coin; it not being archaic enough and the treatment of the hair very different.

Both in Raspe's and in Wedgwood's Catalogues, Pichler's engraving is said to have been on carnelian. It must have been produced between 1754 and 1772, as the first edition of Wedgwood's Catalogue appeared in 1773. Ceres was among Wedgwood's earliest portrait medallions; but the copy in question, judging by the tint of the field and the style of the frame, probably belongs to a period between 1775 and 1779, when the best productions of Etruria were exported to Russia, from whence this copy came, and while a man named Utten, who first worked at Chelsea, and afterwards returned to, or settled in, Norwich, supplied Wedgwood and Bentley with frames of a most tasteful character. From a few specimens still remaining, their variety, simplicity, and beauty were alike remarkable; as in the instance before us we see the taste applied to the frame, and to the brass-work, ribbons, and true-lovers' knot.

This head, as a specimen of Wedgwood's portraits after the antique, is admirable. Though diligent search has been made through the invoices extant, no entry of this medallion can be found. But judging from other medallion portraits of the same size, its price, as marked at Etruria, was about 12*s.* or 15*s.* Ceres as a figure in white jasper was very popular. Its price was £4 4*s.*, and it paired with the figure of Cybele at the same price. Both were 17 inches high, but copies of either are now apparently unknown. The figures of Ceres and Cybele were also used for candelabra; a pair, price £5 5*s.*, being sent to Rost at Leipsic, in September, 1787. Tassie had a paste of Ceres as a figure; but Wedgwood's latest copy, that of the sixth edition of the Catalogue, 1787, was undoubtedly taken from the "Museo Borbonico," vol. ix. plate 35, where the goddess holds a staff-like sceptre in her right hand, and a basket of corn in her left. Should any copies of these figures be ever brought to light, they will be a great boon to collectors.

There were also "Ceres" bulbous root pots, price £2 12*s.* 6*d.* the pair. They appear in an invoice from Etruria to London, dated Nov. 10, 1783.

This copy of the head of Ceres, from which the autotype was taken, was brought from Russia in the spring of 1877, and sold by Messrs. Agnew to the present owner.—*Haworth Collection.*

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WITH DESCRIPTIONS

BY ELIZA METEYARD,

AUTHOR OF THE "LIFE OF WEDGWOOD," ETC.

LONDON:
GEORGE BELL AND SONS, YORK STREET,
COVENT GARDEN.
1879.

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PREFACE.

THE desire to continue the register of Wedgwood's finest works, for artistic and educational purposes, has led to the preparation of the present volume. From time to time examples hitherto unknown and of rare quality reward the zeal of collectors. A portion of such belong to a period and a class of works of which, with the exception of a condensed translation of Italian bills and letters in the handwriting of Alexander Chisholm, Wedgwood's secretary, no account has been preserved; but it was a period of fine and prolific industry, extending from the date of the last Catalogue, 1787, till the close of the century. For six years at least of that time, a little group of Roman artists, headed by a sculptor of great merit, named Pacetti, were at work for Wedgwood, modelling in wax and carving on shells from the antique. Occasionally Flaxman recommended subjects and overlooked their labours; but another Roman artist, named Dalmazzoni, gave general directions, paid wages, and corresponded with Etruria. A large number of these original models, though not the shells, are preserved. How many were copied in jasper is, however, unknown; but the "Endymion" and "Diana," Plates IV. and V., are fine examples, and their appearance thus in autotype may stimulate inquiry after further subjects, if such exist. The smaller bas-relief of "Æsculapius and Hygeia" is in the more porcellaneous jasper of the middle period, and is fine in the extreme. In my opinion this is the richer body; the one on which Wedgwood based his belief of immortality for his cameos: but a few critics, whose opinion is of value, prefer the more stone-like jasper of the later period, which, as in the case of the former-mentioned bas-reliefs, show a lamina of surface, and acquire from time a patina, or colouring, which give to the pieces the appearance of antique gems. The head of "Ceres" is another fine work; so also is the oval bas-relief of "Cupid and Psyche," the largest and rarest known copy in jasper of this exquisite ideal composition. The bust of "Mercury" is also of the rarest merit. If all the bas-reliefs thus given are not of the same high quality, as in the instances of the "Sacrifice to Flora," the "Birth of Bacchus," and a few of the smaller pieces, they at least register works which were popular in their day; and were the steps by which Wedgwood's modellers ascended to more perfect achievement. The Tripod, brought lately from Ireland, is a meritorious work, both for colour and high finish. No other copy is known.

Many of the bas-reliefs numbered in the catalogues are apparently lost altogether; as No. 275, "Hercules in the Garden of the Hesperides," and others. Copies, let us hope, will yet be found.

Apart from their artistic and educational value, these registers of Wedgwood's masterpieces may preserve for future generations, when the works themselves, from accident or dispersion, have passed away from human ken, testimony of the life-work of one of the most illustrious men this nation has produced.

A taste for beauty is a real and now rapidly growing need in man; and whatsoever helps to enlarge and cultivate the Puritan ideal is of value, be the form of art what it may.

E. M.

December, 1878.

CHISWICK PRESS: C. WHITTINGHAM, TOOKS COURT,
CHANCERY LANE.

PLATE II.

The Marriage of Cupid and Psyche.

OVAL bas-relief or tablet. Rather dark blue jasper, white relief. Length, 16¾ inches; height, 11¾ inches. Marked "Wedgwood and Bentley."

This is one of the finest and largest known examples of Wedgwood's countless reproductions of the most famous, though not the rarest or most valuable, of the Marlborough Gems. He seems at first to have used a press from Tassie's paste of this gem, and he tried it in every possible body. Very many of these early trial pieces are extant in various collections. As early as 1771 he appears to have had casts from the original gem, and from that date it was frequently remodelled and enlarged by the best artists he employed till it reached the size of the copy in question; none larger being known. There is reason to think that Flaxman had a hand in this largest model. As a bas-relief, in various sizes, it was used for innumerable purposes: as a picture, large and small; as a tablet for mantelpieces; as a medallion for insertion in all kinds of furniture; as a gem for jewellery, and as a bas-relief for vases, flower-pots, salt-cellars, and bridal inkstands.

The original is numbered 160 in the Catalogue of the Marlborough Gems, and 7199 in the list of Tassie's pastes, 4to. edition, by Raspe, vol. i. p. 50. Above the gem, but defaced in Tassie's paste, and never given in Wedgwood's copies, is the Greek inscription, ΤΡΥΦΩΝ ΕΠΟΙΕΙ.

Those learned in the history of gems and gem engraving are of opinion that the original of Cupid and Psyche is not an antique. Its history has been traced to the 16th century; and the allegory on which the subject is founded is not earlier than the reign of Hadrian, A.D. 117–138. It is first mentioned in the "Golden Ass," a work by the Latin writer Apuleius, who may have derived it from the Greek or from some Egyptian allegory of great antiquity. The original gem was in the possession of Lord Arundel early in the 17th century. The name of the engraver, though thus inscribed, is unknown. "In point of *technique*," says Mr. Story-Maskelyne, in his Catalogue of the Marlborough Gems, "this has never been surpassed in any age. Indeed, alike for movement, for grace of form, for tenderness of treatment and precision of modelling, as for the delicate technical management of surface, this cameo may challenge any work of ancient or modern times."

Wedgwood's bas-relief of Cupid and Psyche had in all sizes a great and continuous sale, both in this country and on the Continent. It appears in almost every invoice of ornamental ware; prices varying from 1*s.* to £12 12*s.* and perhaps still more. In an invoice of March 6, 1779, a copy of similar size to the one given is thus entered: "1 Tablet, Oval, Marriage Cupid and Psyche, 16 inches by 11½, price £12 12*s.*" In the same invoice another size appears: "1 ditto, 14 inches by 10, £10 10*s.*" The price of the size used for mantelpieces was about £5 5*s.*, and the subjects of the two smaller bas-reliefs for above the jambs was usually "Piping Bacchus and Cupid" and "Cupid and Hymen," both of which were modelled by Flaxman for Wedgwood in 1784. See "Wedgwood and his Works," plate xi.; "Life of Wedgwood," vol. ii. p. 485. More often than not these bas-reliefs for mantelpieces were—both relief and field—in white jasper.

The unique copy from which the autotype is taken, was brought from Russia in the spring of 1877, and sold by the Messrs. Agnew to the present owner. It is in every respect very fine and of value.—*Haworth Collection.*

PLATE III.

Æsculapius and Hygeia.

BAS-RELIEF or tablet. Mazarine blue jasper, white relief. Height, 8¼ inches; width, 6⅞ inches. Marked "Wedgwood." This exquisite piece is taken from a bas-relief in the Museo Capitolino, Rome. Pacetti, under Dalmazzoni's direction, made a model in wax early in 1788, for which he was paid, August 30 in the same year, "six zequins," or in English money, £2 15*s*. The transaction is thus entered in Dalmazzoni's accounts and papers: "No. 41. Pacetti. Æsculapius and Hygeia. The snake is a symbol to them both." This model, with others, belonged to what was called the "First Expedition," or first consignment of models in wax made from Rome to England after the arrival of Henry Webber and young John Wedgwood late in the summer of 1787.

In the fourth edition of Wedgwood's Catalogue, 1777, appear in the list of "Bas-reliefs, Medallions, and Tablets," single figures of Æsculapius and Hygeia, Nos. 141 and 142, both of which were modelled by Flaxman from the antique. Among notes taken from MSS., dated 1787, stands a "Bas-relief of Æsculapius and Hygeia," and in an Invoice of Ornamental-ware, Sept. 17, 1776, we find the same subject entered thus: "1 fine tablet, Æsculapius taking leave of Hygeia, 12*s*."

With the exception that the extremely fine blue of the field belongs rather to the middle period of Wedgwood and Bentley than to one later, there is every indication that this small but fine plaque is of the best period, and the one indicated in Dalmazzoni's papers. The mention of the snake is corroborative. Taken as a whole, it is, in every detail, one of the finest and rarest pieces extant. The *pose* of the male figure is so full of grandeur, that of the female of grace, the drapery is so well arranged, and the undercutting so carefully adjusted to the requirements of each part. The marbling of the columns and the transparency of the drapery will, if observed, excite wonder. Every detail bears careful examination; and the whole bas-relief wears more the appearance of an antique gem than a piece fashioned out of clay. Till bas-reliefs such as these are seen, no one can realize the perfection to which Wedgwood attained in his latest and highest works.

The piece shows signs of fracture carefully repaired. When, some twenty-five years ago, the present owner met with it, it was lying in fragments on a cinder heap, at the rear of a dealer's shop in Hanway Street, Oxford Street. He gave three and sixpence for the fragments, and the result, when these were put together, is what we see—a piece of the highest perfection and beauty.—*Falcke Collection.*

PLATE IV.

Endymion on the Rock Latmus.

BAS-RELIEF or tablet. Dull sage-green jasper, white relief. Height, $9\frac{1}{4}$ inches; width, $7\frac{1}{2}$ inches; marked "Wedgwood." This extremely fine plaque is thus described in Dalmazzoni's accounts and papers: "No 53. Pacetti. Endymion sleeping on the rock Latonius (Latmus) is visited by Diana. The dog seeing the approach of Diana barks, and with his foot awakes his master. Grecian workmanship: Museo Capitolino." This was another of the models of the "First Expedition," and for it Pacetti received eight zequins, in English money about £3 13*s.* 4*d.* It pairs with the Diana on the succeeding page. The moulds having been found, both plaques, in somewhat smaller size, are now produced at Etruria; but the copies in question, from the high character of their workmanship and the rare quality of the composition of the reliefs, are undoubtedly trial-pieces. They both appear, from perforations which the autotypes preserve, to have been originally inserted in panelling or else in mantelpieces. From the effects of this position, and probably of time, both are encrusted with a sort of patina, or thin coating of impalpable dust; which, deadening the colour of both relief and field, gives an effect of great antiqueness. Nothing finer than these plaques is extant of Wedgwood's fine art works; and he probably overlooked the transference of the design from wax to clay, as we see realized in them his great aim in fine art modelling—thinness of the reliefs. The figure of Endymion well expresses the proverb, "*Endymionis somnum dormire.*" In Keats's beautiful words—

"His youth was fully blown,
Showing like Ganymede to manhood grown.
And for those times his garments were
A chieftain king's; beneath his breast half bare
Was hung a silver bugle, and between
His nervy knees there lay a boar-spear keen.

. . . . .

He did not heed
The sudden silence, or the whisper low.

. . . . .

But in the self-same fixed trance he kept
Like one who on the earth had never stept.
Ay, even as dead—still as a marble man
Frozen in that old tale Arabian."

—*Falcke Collection.*

PLATE V.

Diana.

BAS-RELIEF or tablet. Dull sage-green jasper, white relief. Height, $9\frac{1}{4}$ inches; width, $7\frac{1}{2}$ inches. Marked "Wedgwood." This plaque is thus described in Dalmazzoni's papers: "No. 37. Pacetti. It seems intended to represent the triform goddess who was called Luna in heaven, Diana on earth, and Hecate in hell; but as instead of a key she holds a flambeau, we must say it represents Luna, Diana huntress, and Diana Lucina as we see her on medals. From the Museo Capitolino." For this fine wax Pacetti was paid four zequins, or about £1 16*s.* 8*d.*—a wretched price, even for those days of ill-paid artistic labours. The original bas-relief is probably of Greek workmanship, as it represents rather the Greek Artemis than the Roman Diana. As the huntress, her breast is covered, and the legs up to the knees are naked, the rest being covered by the chlamys. Her attributes are shown by the boar's head, the bow, and the dog. As goddess of the moon, the crescent rises above her forehead, and in her hand she holds a torch.

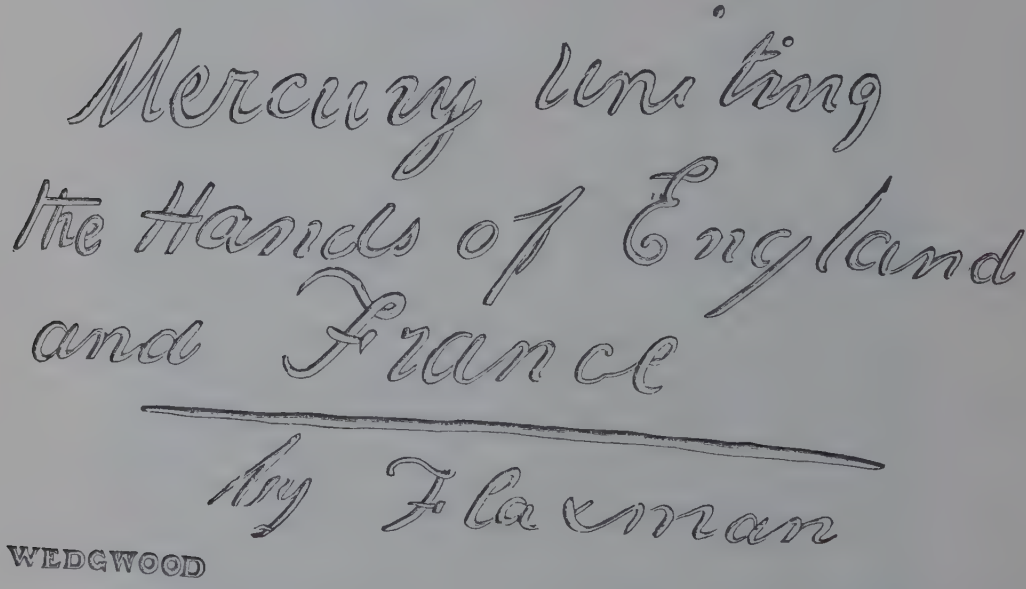
The modelling and finish of this plaque are perhaps even more exquisite than in the Endymion, and the cracks in the relief and the patina which covers the whole give effects which are truly antique. Gradations in light and shade are also to be observed in both bas-reliefs, particularly in the Endymion, and these give them the appearance of antique camei with three different strata, while the jasper has more the appearance of stone than a porcellaneous body.—*Falcke Collection.*

PLATE VI.

Mercury joining the Hands of France and England.

BAS-RELIEF or tablet. White. China and blue ball clay. Height, 8¾ inches; width, 8⅛ inches. Marked "Wedgwood," and showing at the back the signature of Flaxman, made with his modelling tool. This plaque is engraved in the "Life of Wedgwood," vol. ii. p. 564; but the copy here referred to, together with the succeeding plaque, "Peace preventing Mars from opening the Gates of Janus," being Flaxman's original models from which moulds were taken at Etruria, and thus works of the highest quality, it has been thought well to reproduce both.

The granulations in the clay, purposely coarse to secure sharpness of effect, and thus perceptible in the truth-giving autotypes, must not detract from the great merits of these splendid works. A high authority on such points thinks that these clay impressions were made from plaster-of-Paris moulds, then delicately finished and fired, but not undercut, because they were intended to be used as original models, from which moulds were to be made from time to time as wanted. The plaque in question is signed by Flaxman himself, thus attesting that we have the artist's original work before us.



This and the succeeding bas-relief were modelled by Flaxman for Wedgwood in January and March, 1787. For this design of "Mercury uniting the Hands of France and England" he was paid £13 13*s*., and for "Peace preventing Mars from opening the Gates of Janus," £15 15*s*. The latter is considered the more truly classical in design; but the former has always been preferred for the exquisite beauty of the two female figures, and the artistic grace and simplicity of the whole composition. The adjustment of the draperies is truly classical; and the head and contour of Mercury wear a great resemblance to the bust of the same deity, as given in Plate XIX.—*Falcke Collection.*

PLATE VII.

Peace Preventing Mars from opening the Gates of Janus.

BAS-RELIEF or tablet. White. China and blue ball clay. Height, 9⅝ inches; width, 8½ inches. Signed thus by the artist:—

A copy of this bas-relief, though in a much smaller form, appears in "Wedgwood and his Works," Plate VIII., but for the reason mentioned on the previous page, it is thus repeated. In this case, as in the former, the material is granulated and coarse; but great sharpness of effect is secured, and the whole composition is very fine. The figure of Mars is truly Flaxmanesque in all its details, and as classical in character as anything the artist afterwards effected in his illustrations to Homer. The figure and face of the goddess of Peace are most lovely; and the *pose* of the former is in admirable keeping with the purpose. This bas-relief always pairs with "Mercury joining the hands of France and England," and the date of its production is the same.

The designs for these bas-reliefs were executed by Flaxman at Wedgwood's request to commemorate the Treaty of Commerce between France and England, signed at Versailles, September 27, 1786. The result of the younger Pitt's enlightened commercial policy was a vast increase of trade between the two countries; and Wedgwood established various agencies for the sale of his goods in Paris, Bordeaux, and other places. His two chief agents in Paris were MM. Daguerre and Sykes; the latter, an ancestor by marriage of M. Waddington, one of the present French ministers.

The first pair of these bas-reliefs was finished in June, 1787, and forwarded, through M. Daguerre, to Mr. Eden, afterwards Lord Auckland, who, at that date, was residing in Paris as Envoy Extraordinary and Minister Plenipotentiary of Great Britain. Their price was £3 3*s*. each, and they were made both in white, as also in blue and white jasper. Copies from that date till the period of the French Revolution were sent to Russia, Germany, Holland, and, through Micali of Leghorn, were introduced into Italy. In this country various copies are still extant, and there are also modern reproductions.—*Falcke Collection.*

PLATE VIII.

Priam Begging the Body of Hector.

BAS-RELIEF or tablet. Pale sage-green jasper, white relief. Length, 15⅛ inches; height, 6 inches. This fine piece is from another of Pacetti's models in wax, and is thus notified in Dalmazzoni's letters and papers: "No. 4. Pacetti. Priam kneeling before Achilles, begging the body of his son Hector. The young man standing by Achilles is Automedontes, his shield-bearer. The first . . . . is the car of Hector, and the second the cart with presents to Achilles. The original is on the back of the sarcophagus of Alex. Severus in the Museo Capitolino." The price paid, May 10, 1788, was "15 zequins," in English money about £6 17*s.* 6*d.*

This bas-relief will be found engraved in "Life of Wedgwood," vol. ii. p. 591; but as here represented we lose not a detail or an expression of the original piece. The countenance of Priam is particularly fine; and grief and reluctance are alike expressed in that of Achilles. The horses indicate a good period of Greek workmanship, and the whole design is marked by the spirit of antique grace. In all probability, this and the small bas-relief indicated on the succeeding plate, which, with others, are said to have adorned the tomb of the Emperor Alexander Severus, were either the spoils of conquest or derived directly from Greece for the purpose; for it is questionable if the Roman artists of the period were capable either of the design or workmanship. The well-known bas-relief, usually in black, "The Death of Julius Cæsar," figured, "Life of Wedgwood," vol. ii. p. 361; "Wedgwood and his Works," plate viii., and "A Procession," figured, "Memorials of Wedgwood," plate xxi.,—formed, it is believed, as a continuous bas-relief, a portion of the decoration of the same sarcophagus—are in style and execution totally different.

The undercutting of this fine plaque is excellent, and the faces of the warriors and the drivers of the biga and cart have all the finish of antique gems. The body of the relief betokens also the same period of manufacture, or nearly so—viz. 1789-1795—as that of the "Endymion" and "Diana," when the jasper had been altered from its original appearance of a porcellaneous texture to that of those finer kinds of antique stones which were used by the gem engravers. Modern reproductions of this plaque are numerous.

There was a prior bas-relief of this subject, of which nothing appears now to be known. It was issued in two sizes—14 inches by 11½ and 17½ by 13. It appears as No. 211 in the list of bas-reliefs in the fifth edition of Wedgwood's Catalogue, 1779, but is omitted in the sixth edition, 1787, the new model being probably in view.—*Falcke Collection.*

PLATE IX.

Three Warriors and a Horse.

BAS-RELIEF or tablet. Height, $6\frac{5}{8}$ inches. Blue jasper, white relief. The original of this small plaque, which is purely Greek in design and character, was taken from the dexter part of the same sarcophagus as furnished the larger bas-relief of "Priam begging the body of Hector." It may have been one among 140 pieces of marble for which Dalmazzoni paid, September 2, 1788, a man named Manzolini "14 zequins," about £5 6*s.* 4*d.*

All the remarks passed on the bas-relief of "Priam begging the body of Hector" apply to it. The figures are beautifully conceived and wrought; the undercutting is effective; and altogether it is a choice example of Wedgwood's finer productions. —*Falcke Collection.*

PLATE X.

An Offering to Flora.

BAS-RELIEF or tablet. Fine medium blue jasper, white relief. Length, 19¼ inches; height, 8½ inches. Marked "Wedgwood and Bentley," and stands No. 198 in the list of bas-reliefs. It first appears in the fifth edition of Wedgwood's Catalogue. A bas-relief in "Wedgwood and his Works," plate x., which, somewhat doubtingly, was entitled "An Offering to Flora," should have been called "An Offering to Peace," No. 238 in the sixth edition of Wedgwood's Catalogue, 1787, modelled from a design by Lady Templeton.

This bas-relief, the veritable "Offering to Flora," may have been, as it bears evidence of his style, from a design by John Bacon, who was at work for Wedgwood in 1777; or it may have been a "composition piece," that is, figures taken singly or together from other designs, and the grouping done in the modelling-room at Etruria; where, in Wedgwood's own words, "ready-made goddesses were laid on their backs and made a picture of."

The student of Flaxman's designs will at once perceive that the hand of the greatest of English sculptors had no part in the work. The figures and treatment are essentially modern, and the drawing and *pose* of the figures are in more than one instance incorrect.

The bas-relief of "An Offering to Flora," was very popular in this country, as also in Germany and Russia; being sought for as a picture for ladies' boudoirs and dressing-rooms. It was always a costly bas-relief. In an invoice from Etruria to London, March 9, 1779, it is thus named: "'An Offering to Flora,' 19 inches by 8¼ inches. £12 12*s*." It appears in an order for St. Petersburg, June, 1786, wherein it is mentioned as a tablet "well known there." The same subject was also painted. In a list of goods belonging to J. Ohm, one of Wedgwood's agents, dated St. Petersburg, July 25, 1786, it is thus referred to: "1 encaustic painted tablet, 'Offering to Flora,' framed, £20." This painting formed probably a part of old stock, as by this date bas-reliefs in fine jasper had almost entirely superseded painted pieces.

The copy from which this autotype is taken is a very fine one. It was sent from Russia to this country in the spring of 1877, with other choice pieces, and sold by the Messrs. Agnew to the present owner.—*Haworth Collection.*

PLATE XI.

Sacrifice to Bacchus.

BAS-RELIEF or tablet. Dark blue jasper, white relief. Length, 19½ inches; height, 8¼ inches. Marked "Wedgwood and Bentley." This "Sacrifice" first appears in the fifth edition of Wedgwood's Catalogue, 1779, where it is numbered 200 in the list of bas-reliefs. An engraving from the late Mr. Bagshaw's copy appears in "Life of Wedgwood," vol. ii. p. 368, 1st edition. It is considered by competent judges to be an early work of Flaxman, in part, if not the whole; for the composition wears more the effect of selection and adaptation than of entirety of design. The face and figure of the man with the goat are very fine and Flaxmanesque, and the Bacchanal piping is evidently from the antique. These two figures and the goat are often seen on vases. This is altogether a very choice piece. It was brought from Russia recently.—*Haworth Collection.*

PLATE XII.

Birth of Bacchus.

BAS-RELIEF or tablet. Fine blue jasper, white relief. Length, 20½ inches; height, 9½ inches. Marked "Wedgwood and Bentley." Three versions of this subject stand in Wedgwood's Catalogue, viz. Nos. 1, 118, 206. The first two were small, rather gems than pictures. The third, the one in question, was modelled from Michael Angelo's seal, by Hackwood, at Etruria, in January, 1776. It appears in the fifth edition of the Catalogue, 1779. A copy, price £1 16*s.*, is set down in an invoice dated March 10, 1776. In spite of its obvious defects in modelling, this was a very popular bas-relief, and many copies were sent abroad. The one from which this autotype was taken came from Russia.—*Haworth Collection.*

PLATE XIII.

Sacrifice to Hymen.

OVAL bas-relief or tablet. Blue jasper, white relief. Length, 10⅞ inches; height, 7⅞ inches. Marked "Wedgwood." Stands No. 196 in Wedgwood's Catalogue of bas-reliefs. This was modelled by Flaxman for Wedgwood at the close of 1775, as a companion piece to the "Marriage of Cupid and Psyche." Like that celebrated bas-relief, it was made in various sizes.

It is a charming composition. The *pose* of the Cupid holding the wreath is very graceful; and the manner in which the Cupid with the hymeneal torch embraces his smaller companion is full of subtle tenderness. It is a truly Flaxmanesque and charming composition.—*Falcke Collection.*

PLATE XIV.

1.

Power of Love.

OVAL bas-relief. Pale-green jasper, white relief. Marked "Wedgwood." Length, $7\frac{1}{8}$ inches; height, $5\frac{1}{2}$ inches. This stands No. 131 in the list of Wedgwood's bas-reliefs. It was modelled in the autumn of 1776 from a gem in Sir Roger Newdegate's collection. The original was probably a Cinque-cento gem engraver's interpretation of an antique; the Cupids showing an essentially modern treatment. It is a small but charming piece.—*Falcke Collection.*

2.

The Drunken Silenus.

OVAL medallion. White terra-cotta or biscuit impressed. Length, 8 inches; height, 6 inches. Stands No. 14 in the list of bas-reliefs. This piece is from another of Mrs. Landre's models, executed for Wedgwood in 1768-9. She received 5*s.* for her work. The autotype is from an early example. In 1776 this and similar pieces were remodelled and made thenceforth in the jasper body. The female figure is prettily modelled; the drapery tasteful, and the infant Cupids and Satyrs are varied and characteristic.—*Cox Collection.*

PLATE XV.

1.

Bacchanalian Boys.

OVAL bas-relief. Blue jasper, white relief. Length, 5 inches; height, $3\frac{3}{4}$ inches. Marked "Wedgwood." This stands Nos. 35 and 36 in the list of bas-reliefs. It is one of four "Groups of Boys" modelled for Wedgwood by Mrs. Landre in January, 1769. The price paid for the four models was £1 1*s*. These groups were at first moulded in an ordinary biscuit body. The piece is interesting as showing the state and style of female art-work in the middle of the eighteenth century. Mrs. Landre was considered one of the best modellers of the time.—*Cox Collection.*

"

2.

A Faun and Cupid.

UPRIGHT oval bas-relief. Blue jasper, white relief. Height, $7\frac{1}{2}$ inches; width, 6 inches. Marked "Wedgwood and Bentley." This piece has no distinct mention in the Catalogue, but it forms the third of four bas-reliefs numbering 38 to 41, this being probably the third, or No. 40. They are entered as "Fauns—representing four different stages of life, from youth to old age." From the antique. As an early work it is very good.—*Haworth Collection.*

PLATE XVI.

Frame of Cameos.

TWENTY-TWO cameos of high quality. Blue and white jasper. The subjects are chiefly taken from Tassie's pastes, and include "Tuccia with the Sieve," "Hercules strangling the Nemæan Lion," "Caged Cupids," "Sacrifice to Æsculapius," "Hope and Anchor," and others equally well known.—*Cox Collection.*

PLATE XVII.

Frame of Portrait Medallions.

EIGHT portrait medallions. White. Modelling clay. Original models for moulding from, each one signed "by Flaxman," with the modelling tool, and three of them marked "Wedgwood." The portraits are: top line from left to right—Mr. Meerman, King of Sweden, Mrs. Meerman; second line ditto—Mr. Jenkinson, Mrs. Siddons; third line ditto—Queen of Portugal, Sir William Herschel, and Dr. Buchan. These portraits, as original works by Flaxman, are of the highest merit and value. The bill relating to these portraits will be found in "Life of Wedgwood," vol. ii. p. 485.—*Falcke Collection.*

PLATE XVIII.

Frame of Portrait Medallions.

SEVEN portraits, modern. Blue and white jasper. Lord Bacon, Lord Chief Justice Mansfield, Sir William Herschel, Captain Cook, Lord Chief Justice Camden, and Sir Joseph Banks. Of high quality.—*Falcke Collection.*

PLATE XIX.

Bust of Mercury.

BUST. Black basaltes. Height, 20 inches. Marked "Wedgwood." From a model by Flaxman. He says in a letter to Wedgwood, dated August 22, 1782, "You did me the honour to praise my bust of Mercury, the cast of which I hope you will favour with a place in your study as one of the highest gratifications you can bestow on its sculptor." From this cast the example here given was copied. Mention is made of a prior bust of Mercury from the antique, from a cast bought of Grant and Hoskins in 1779, "Life of Wedgwood," vol. ii. p. 390, but it is now unknown.

The bust from which this autotype is taken is an early example of the perfection of art when Wedgwood and Flaxman worked together. This bust remains a great favourite, and good copies are eagerly bought.—*Falcke Collection.*

PLATE XX.

Bust of Ben Jonson.

BUST. Black basaltes. Height, 17⅜ inches. Marked "Wedgwood." Two sizes of this bust are mentioned in the Catalogue. The larger 18 inches; the lesser 15 inches. Both were taken from casts bought of Hoskins and Grant, January 1, 1775, "Life of Wedgwood," vol. ii. p. 325, 1st edition. In an invoice dated Etruria, April 29, 1775, two busts of Ben Jonson are entered, the price £2 2*s.* each. These were probably the smaller size, as the wholesale price of the larger busts was £5 5*s.* each. The preparation and finish of these fine pieces were effected by one of Wedgwood's best workmen, a man named Keeling, whose specialty was works of this character.

The autotype in its lights and shadows does scarcely justice to the fine original, which in undercutting, polish, and general high finish, is perfect.—*Falcke Collection.*

PLATE XXI.

Bust of the Duke of Marlborough.

BUST. Black, basaltes. 9½ inches high. Marked "Wedgwood." This must have appeared after 1787, as it is not mentioned in the fifth edition of the Catalogue, or in any lists or invoices within the limit of Wedgwood's life. It is evidently copied from an original in marble. A good example.—*Falcke Collection.*

PLATE XXII.

Statue of Voltaire.

STATUE. Black, basaltes. Height, 12 inches. This pairs with the statue of Rousseau; both of which are now somewhat rare. Great interest attaches to these statues, not only because they represent two most illustrious men, but also from the fact that Wedgwood used his modelling tool upon that of Rousseau, and Bentley perfected the original drawings for both. These figures were very popular, and the portrait medallions of the same had a vast sale. "Voltaire," wrote Wedgwood to Bentley, August 24, 1778, "was made in black before we received your last letter. The clergy will buy him in that colour, and we will make him in white for the laity." In the following year, 1779, the statues were made in cane colour. The wholesale price of either figure was £1 11*s.* 6*d.* Special pedestals were 2*s.* 6*d.* each; but examples are now lost sight of. Voltaire in cane colour, and very fine, is in the Falcke Collection, and certainly of the two figures it is the best. This example is from the Haworth Collection, and there is another in that of Mr. Bartlett.—*Haworth Collection.*

PLATE. XXIII.

Statue of Rousseau.

STATUE. Black, basaltes. Height, 12 inches. This charming figure was modelled in the autumn of 1779, from a whole-length drawing of Rousseau lent to Wedgwood by Mr. Boothby; the father of the young child Penelope Boothby, immortalized by Sir Joshua Reynolds. The drawing was sent to Mr. Boothby by Lord Harcourt at the request of M. de Gérardine. Rousseau is taken as he used to appear while botanizing in the gardens of Ermonville; a walking-stick in his left hand and his hat under his arm. His other hand, extended a little forwards, contains a nosegay or plants. When the figure was issued from Greek Street, the walking-stick, of cane or wood, was always in its place. In the present instance it has been lost, and the right arm has been broken and mended, which gives the limb an air of stiffness. The example given is the only one at present known.—*Bragg Collection.*

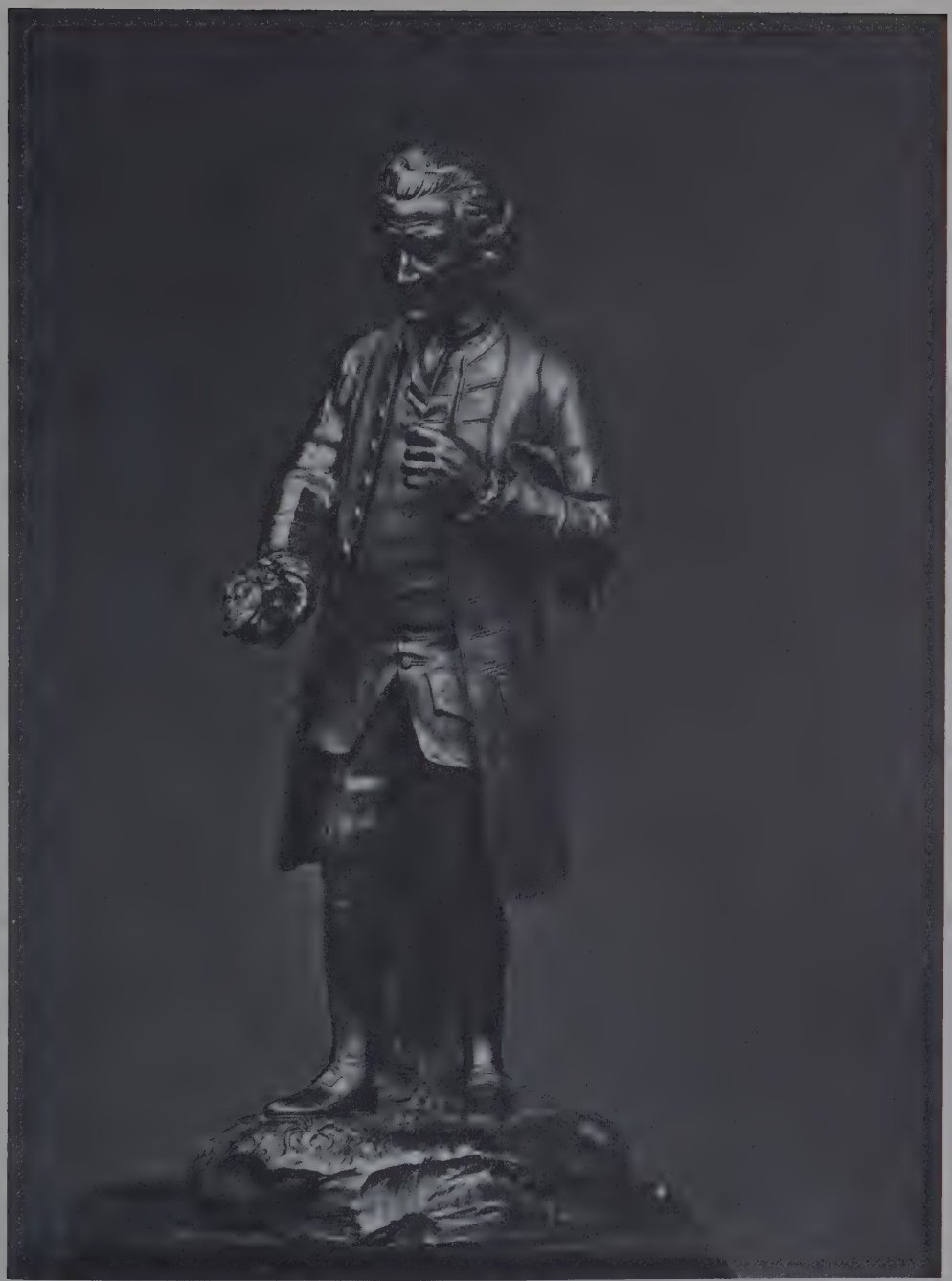


PLATE XXIV.

Homeric Vase.

VASE and pedestal. Black basaltes. Height of vase, 27⅛ inches. Height of pedestal, 9½ inches. Together, 36⅝ inches. This splendid example is of the class known as "Homeric vases" from Flaxman's bas-relief of the "Apotheosis of Homer" which decorates them. They are also known as "Pegasus vases" from the figure which crowns the top. There are also some fine examples in blue and white jasper; and one sold recently at Christie's fetched an enormous price. Whether in basaltes or jasper they were, even originally, very costly, no copy being less than twenty to twenty-five guineas. One defect, which these vases have in common, is the baldness of the off side, and the want of keeping in the little which is introduced. Instead of a classical subject there is always an oriental palm tree, figures of children and a dog, taken from Lady Templeton's or Lady Diana Beauclerk's designs. This is mere filling up, not fine art. With this exception these vases are invariably fine.

The present example is, in undercutting, polish, and general finish, unique. The pedestal is also very fine, and equal in quality to the vase. Specimens, though now very rare, are also found in blue and white jasper. The spaces within the festoons are, generally speaking, more ornate; musical instruments and oval medallions dropping sideways from the ribbon ties. A specimen, from Ireland, of this high character has just been added to the collection, to which this example in basaltes belongs.—*Falcke Collection.*

PLATE XXV

Vase.

VASE. Black, basaltes. Height, 14 inches. Marked "Wedgwood and Bentley." This is a good specimen of one of the early vases in basaltes. The scale or frill ornament is borrowed from the antique; a version of which is found on the Romano-British vases; notably on those dug up at York. The form and handles were probably suggested by the early Cinque-cento vases in marble, of which there were specimens in the Newdegate and other collections. Of many of these Wedgwood had casts and drawings taken. The bas-relief "Mercury presenting Bacchus to Juno; heralds proclaiming the event" is a composition piece by Hackwood, the figures being taken from pastes and small bas-reliefs. The foot and plinth are good; the polish excellent. Altogether a choice specimen of the early vases.—*Haworth Collection.*

PLATE XXVI.

Rhyton.

RHYTON, or rather Lêkythos, a vessel for liquid in the form of a female head. Black, basaltes. Height, 11½ inches. This example was probably copied or adapted from the illustrations in Sir William Hamilton's great work on vases, or from drawings taken from Sir Hans Sloane's Collection. Wedgwood made a vast variety of this class of vases or drinking vessels in the basaltes body. The most popular were known as "Foxes' heads;" they were usually mounted with a rim of silver: price was in accordance. Specimens were also common in red, white, and a highly glazed brown ware. The example given is choice both in polish and finish.—*Falcke Collection.*

PLATE XXVII.

Candelabra.

CANDELABRA with cornucopiæ. Blue and white jasper. Height, 12½ inches. Candelabrum with sphynx; one of a pair. Blue and white jasper. Height, 13 inches. These are exquisite specimens of Wedgwood's labours in the direction of beautifying articles for holding or bearing lights. As with his vessels for plants and flowers, their variety was infinite. The candelabra, from the finish of the cornucopiæ, are supposed not to pair, although the female figures given, Cybele and Ceres, usually went together. Both figures are exquisitely modelled, Ceres particularly so. The centre-piece, the griffin candelabrum, one of a pair belonging to Mr. Falcke, is admirable, the modelling and undercutting of the feathered portions and the general high finish being marked. Articles of this character and quality were always costly, namely, £5 5*s.* the pair. They were greatly favoured by our own nobility, and frequently ordered for German and Italian palaces.—*Falcke and Cox Collections.*

PLATE XXVIII.

Tripod.

EGYPTIAN tripod. Rosso antico, or red ware; black relief. Height, 18 inches. Diameter at top of bowl, 12 inches. The only known example of this size. It is made of the same clay—that from the picturesque locality of Bradwell Wood, lying high above Burslem—as was used by the brothers Elers for their famous tea-pots and other pieces in imitation of Japan ware. It is of good form; the purse or cup at the top, being evidently for flowers, is shallow and therefore elegant. The legs and terminal feet are well formed, and the bas-reliefs of scarabei, lotus-leaves, sphinxes, crocodiles, and other ornaments in the Egyptian style, are most carefully and artistically modelled and finished, so that every part, even where hidden from view, will bear the closest examination.—*The property of Mr. Rathbone.*

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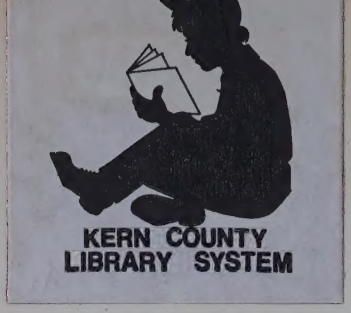
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